Doctor WHO MAGAZINE™

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No 134 · MARCH 1988

EXCLUSIVE INTERVIEWS

TONY SELBY

PETER DAVISON

PLUS OUT-TAKES FROM THE SERIES

MATRIX Data Bank

PANEL POSER

A Mr D. Scorer from Tyne and Wear wants to know what the TARDIS doors say on the panel behind which the telephone resides.

The words are as follows:

Police Telephone
Free
for the use of
PUBLIC
Advice and
Assistance
Obtainable Immediately.
Pull to Open

DOCTOR WHERE

Now a big thanks to all of you who wrote in with information relating to Francis Cave's query in **Issue 130.** With the help of contributions from Ian Taylor, John Waimsley, Dean Rose, Lawrence McIlhoney, D. Giddings, Darren Gomez, Alan Hitchen, M. Lowe, Michael Heston, Andrew Kearley, Paul Jasper, C. Murray and William Hadcroft (phew), I have pieced together the following:

The programme in question was the BBC Schools broadcast *Mathshow,* which featured a segment called *Doctor Where.* The titles for this were a red spiral on a yellow background with the 'Doctor's' face and the theme music. Each of the *Doctor Where* segments featured the Doctor (played by Tony Hughes, who currently plays a stingy shopkeeper in some fabric conditioner/washing powder advertisements) and his assistant Sally Ann (Jacqueline Clarke) with the Brigadier (Charles Collingwood). The Doctor travelled in a contraption called a PHONEIS, which looked like a red telephone box. The episode which Francis remembers is either about Symmetry (where objects and people wink out of existence when they cross over the line of symmetry) or Coordinates (where objects and people wink out of existence when they cross the origin from positive to negative coordinates).

Another episode of *Doctor Where* featured dustbins that went about eating things (like the Doctor's scarf). This show was apparently about Fractions.

All this information obviously begs the question . . . is there a *Doctor Where* fan contingent out there? From the number of replies I think there must be. Thanks to you all.

LAUGHING MATTER

One of the questions arising from this correspondence has been how many times has *Doctor Who* been parodied? I know of several cases (*Crackerjack, End Of Part One, Lenny Henry, Doctor Where* (of course) and *The Two Ronnies*) but perhaps you know of more? Write and let me know.

TRIAL BREAKDOWN

Two questions now about Season Twenty-Three. Richard Kirkpatrick from realms unknown and Robert Ito from Boulder in America want to know how the season breaks down and which titles are the correct ones for the segments.

For purists, the correct answer is as follows: Season Twenty-Three consisted of one story entitled *The Trial of a Time Lord.* This story had 14 parts and was composed of serial codes 7A, 7B, and 7C.

However, what you really want to know are the working titles and these are as follows: The first four episodes (7A) were entitled *The Mysterious Planet.* The middle four (7B) were called *Mindwarp.* Now comes the confusing bit; the Vervoid story (episodes 9 to 12) and the final two episodes were all made as series 7C. Pip and Jane Baker say that their Vervoid story was called *Terror of the Vervoids* and the final two episodes were entitled *The Ultimate Foe.* I hope that makes it all clear.

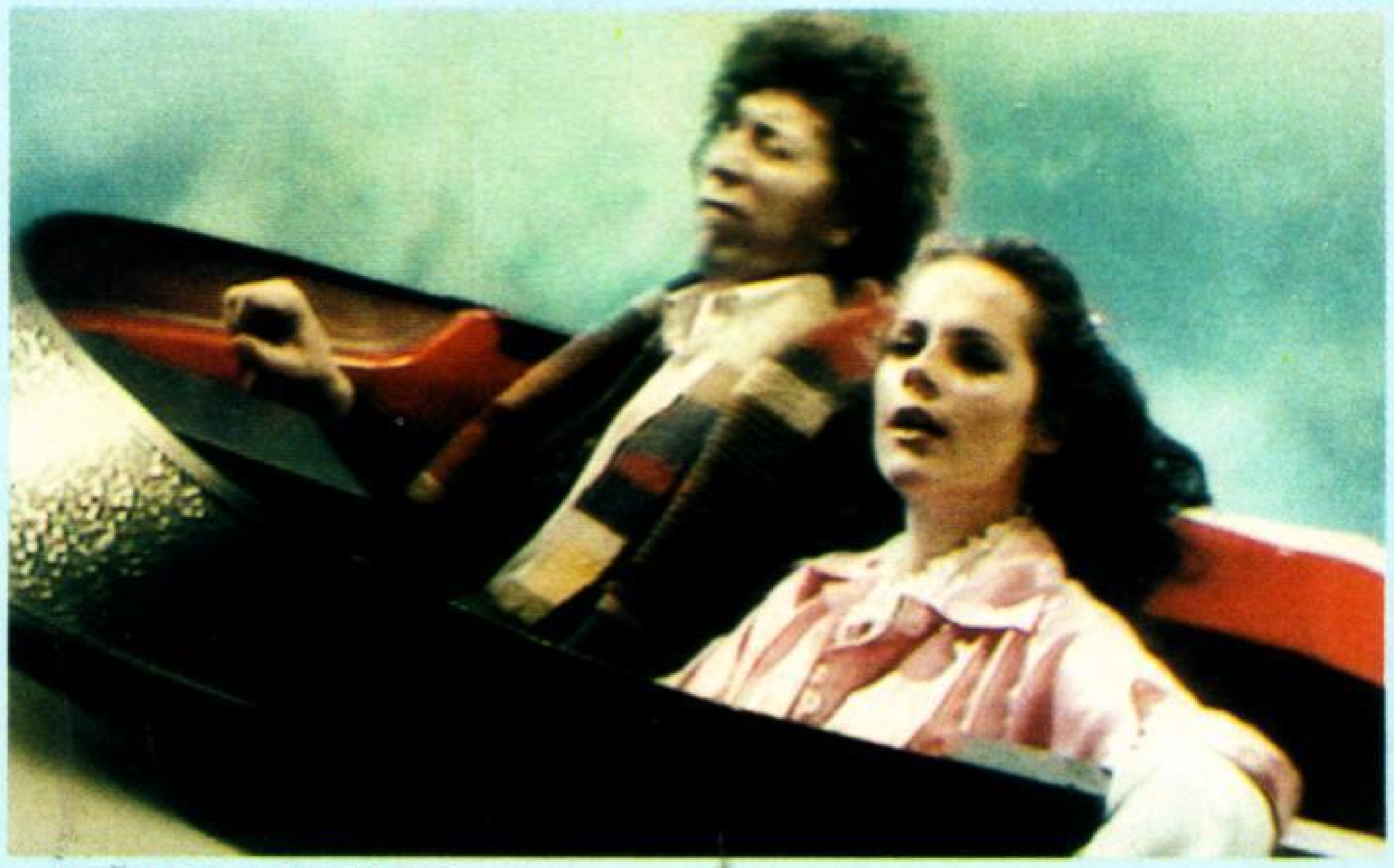
COLOUR QUESTION

Ron Plath writes in from America to ask about the Cybermen in *Attack of the Cybermen.* Why was one of them black?

The answer is relatively logical. The Cybermen were in the sewers and a bright silver would have been too conspicuous, so the Cybermen went in for a bit of camouflage and painted some of their scouts black.

SUZANNE SCREENED

Douglas Cruikshank from Aberdeen writes to ask whether Suzanne Danielle has ever appeared in *Doctor Who.* Yes, she played Agella, one of the robot Movellans in *Destiny of the Daleks.*



MEMORY TIME

Finally, Neville Hunt from Nottingham writes with yet another memory. I'll leave you with it for this month and reveal all next issue.

Neville writes: "I remember a scene from the Fourth Doctor's era. The Doctor and Romana (I'm not sure if it was her first or second incarnation) were in an open-topped, red sports car. The Doctor was driving it and as he was driving, he was talking to Romana.

The sports car was flying through the air, although it had wheels. In the background there was a light blue sky, with white houses like the kind found in Bethlehem."

Got that...?

Send your queries to our compiler David Howe of D.W.A.S., at MDB, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

THIS MONTH ...

There's a new look for the comic strip section of the magazine, as **Kev Hopgood** takes over from John Ridgway, pencilling the artwork. Kev's work will be known to comic strip enthusiasts, with his work appearing in a range of titles from *Zoids* to *Action Force*.

Features this month include an interview with **Peter Davison**, who talks about the work he has done since his stint as the Doctor, as well as *Doctor Who* and his departure from the series. We also take a look behind the scenes, at some of the events that never made it to our screens! **Tony Selby** gives his reactions to working on *Who* in our second interview this issue.

NEXT MONTH ...

We talk to **director Chris Clough** about his work on the last two seasons and **Season 9** is featured in **Flashback. Off The Shelf** returns in its two-page format and ***Full Circle*** is chronicled in the **Archives and Fact File**. Finally, the **Brigadier** is the subject of Travelling Companions. For all this and the regular features, you'll have to wait until **Issue 135** goes on sale on **March 10th, priced £1.00.**

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By Nigel Thomas, Salop

YOU ON WHO

Write in to: You On Who, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

ONE SIDE OF THE COIN

The 24th series of *Doctor Who* has finally come to a close – and 8pm on the Monday night of the 7th December found me cheering in front of the television – not because the series was so good, but because it was over at last! I have trouble sitting through 14 of these episodes, never through twice that amount. However, it seems that the less episodes made, the worse the programme becomes.

It is a deep shame. *Doctor Who* was of a consistently good quality, from 1963 right through till the Graham Williams era, the Doctors being brilliant – Hartnell, Troughton, Pertwee and Tom Baker were perfect for the part. But the standard of the series has been falling rapidly since the coming of John Nathan-Turner (who seems to think he should be as well-known as the stars), reaching an all-time low this year with McCoy's first season. And the root of the problem goes much deeper than the plain fact that McCoy makes the worst Doctor yet – myself, I wouldn't even call him an actor!

The stories were once taken as serious drama, with originality, well-fleshed-out characters, situations and enemies – all portrayed realistically enough to make the viewer believe, for 25 minutes, that it was really happening. Now the programme has become a light-hearted show for big 'I can't act' guest stars, extremely childless (*sic*) mindless drivel. I wouldn't show it to a child though, that would be insulting his/her intelligence. There isn't a single aspect on which I can compliment the production team this year. Acting, directing, writing, music, special effects, sets, aliens – all have been abysmally poor. And I have a sneaky feeling that the worst could yet be to come as the series falls from third rate to fourth rate, if past events are anything to go by – I used to think Davison and Colin Baker poor Doctors. Huh! Didn't know when I was well off.

The simple fact is that although Nathan-Turner is an idiot and poor producer anyhow, the programme has degenerated much more since the interference of the 'big, all-caring BBC bosses' who, we are told, are constantly keeping their beady eyes on the series after mysteriously firing Colin Baker – well it certainly wasn't he who was the main problem! What is their intention? Just one more year before *Doctor Who*'s finally killed off, eh? Then they can boast it lasted exactly twenty-five years?

Nothing lasts for ever, but the series need not be killed off yet – certainly not in this slow, painful manner. *Doctor Who* can only be resurrected to its former 60s/70s glory by a complete change of attitude – and, most importantly, Nathan-Turner must go.

M. Henderson,
Colne,
Lancs.

PS Oh – look what it says here, on page 3 of the magazine: 'Advisor – John Nathan-Turner'.

That's a shame. I've just wasted ink, paper, time and thought on a letter that hasn't the slightest chance of getting printed. Oh well – I'll go and watch a Hinchcliffe video to cheer up.

Thanks for the photo-copy of your letter, M. Henderson. I only hope that readers don't think I've wasted valuable column space in printing your letter. Ed.
P.S. Daring us to print a letter is no guarantee of publication.

THE OTHER SIDE. . .

I have so far seen up to the end of *Delta and the Bannermen* and I think the series so far has been of excellent quality, but having seen *Open Air* and some of *Did You See* recently, I already know what sort of letters **DWM** will be printing.

Viewers will be claiming the show is a farce, a 'comedy half-hour' and asking predictable questions like 'Is this the same show which gave us 'X' (Fill the space with *Pyramids of Mars, Robots of Death* etc.) only 10 or 12 years ago?' Not forgetting that the show is 'a shadow of its former self'.

I know that there *will* also be people who have enjoyed this season but I get fed-up with people like Ian Levene and other 'big name' *Doctor Who* fans, who never seem to like anything which was recently televised but rather look back to the mid-70s and nostalgically say, "Those were the days!"

I am only 16 and have been a regular viewer for only six years, so many will think that my opinions on the old series are not valid and that I am not a real fan. I can assure them that I am and my opinion is that seasons 23 and 24 are as good as or better than anything which was being done in the 70s. Reasons:

1: Every story has been different, with interesting and reasonable plots and (except for *Time and the Rani*) few clichés.

2: Each of the stories in this season has been an attempt to do something original ie. something which has not been seen before in *Doctor Who*.

3: It is never allowed to become boring – not only are the plots intriguing, the scripts are good (possible exception of *Time and the Rani*; I'll wait till I see it again before I make up my mind), the acting is usually good and the special effects are excellent.

A couple of years ago, there was a big fuss as many people (myself included) were extremely annoyed by the cutting of the 'Morbius' video. However, having seen the video several times, something struck me – the story stands up to this treatment, there is little missing from the plot and few of the cuts are obvious (I unfortunately haven't seen the original). Doesn't all this suggest that one third of the story must have been 'padding' in the first place? This, one of the most popular stories of the early Baker era.

I would like to say that I am not criticising these earlier stories, I love all of them (having seen all the videos). However, it is not possible for the production team to keep churning out *Pyramids*-style stories for ever; it would get monotonous and uninteresting – and even then I don't think those 'fans' would like it. If people want *Doctor Who* to survive, they have to accept that it must change.

JNT can't win. I think he was right when he said, "The memory cheats." Critics pull the programme apart and present stories like *Pyramids* or *Deadly Assassin* as the ultimate in perfection, conveniently forgetting any faults in those stories.

I think the reason that I see the situation in this way is because I see *Doctor Who* for what it is – a television programme. I may be completely obsessed by it and spend a fortune on merchandise, but when a new series comes on, I watch with an open mind and for the sole reason of being entertained – and I usually am. I don't watch it to criticise or compare.

I hope you print this letter, as this subject has been annoying me for years. However, it seems that because some fans are able to obtain tapes of old stories, are regarded as 'serious' fans and 'official historians' and have more money than I do to waste on millions of comics, books, games and other pieces of merchandise, their opinion will always be taken more seriously than mine.

David Darlington,
Airdrie,
Strathclyde.

Our apologies for having to abridge your letter, David. Even with the extra space this month, there isn't room for more!

SEASON REACTIONS

Having just watched the last episode of the 24th season, I thought I'd drop you a line and give my thoughts on the four stories. The new opening titles and music are great, but still not on a par with the original Ron Grainer theme. Perhaps it would be a good idea to bring back the original? The computer effects sequence, however, is superb.

As for Sylvester McCoy himself, I think he was a brilliant choice, and despite being a little too humorous to start with, he settled down as the season progressed. I'm definitely one of his fans. And so to the stories . . .

Time and the Rani started off well, the regeneration was cleverly worked into the plot. But the story did seem to run out of steam in episodes two and three, only to have the final episode packed solid with action, and certainly rushed. The acting was very good all round, Kate O'Mara relishing her part, and the characters were well crafted, especially Ikona and the Lakertyan culture. The effects, particularly the brain and the rocket were very good. The only letdown for me was Keff McCulloch's music, which simply isn't *Doctor Who*, so I was disappointed to find he was doing the incidentals for the first three stories.

Paradise Towers took some getting used to at first, but now, looking back, it was really very good, relying upon characters rather than action, which is why it boasted such a magnificent cast. The whole society was cleverly constructed, and for me, Pex was perhaps the best part, and one could feel genuine sympathy for him. This was certainly an enjoyable piece of satire.

Delta and the Bannermen was certainly different, and in itself wasn't bad, but it simply isn't *Doctor Who*. Nice try J N-T, but not again, thanks. Don Henderson certainly enjoyed his role, and even Ken Dodd was good, but the story was terrible. The Doctor seemed to know all about Gavrok and the pathetic Bannermen, as did everyone else, far too quickly, and the conclusion to episode two was extremely poor. The one good thing about this story was the music, but I was pleased to see Keff McCulloch was *not* doing story four.

Dragonfire, being the 150th story had something to live up to, and it certainly did. The sets were brilliant, the acting very good, and the incidentals superb. I do like Dominic Glynn. The plot was quite basic, and in places, quite ingenious. The Creature was great, even if it did resemble something from *Aliens.* Kane was a good villain, and it was a shame he was killed, very well I might add.

Ace is very promising, but the story did have its downs. What on earth was the point of the little girl in the restaurant? and Kane's demise was a little pointless. This story was on the right lines for a return to stories that frighten, and thus, this was my favourite story of the season.

So, despite the show's reduced length, (still), and the fact that it still is nowhere near as good as in the Seventies, it was an enjoyable season. I do feel quite strongly, though that J N-T should now leave the show, and the humour must be toned down. I look forward to Season 25.

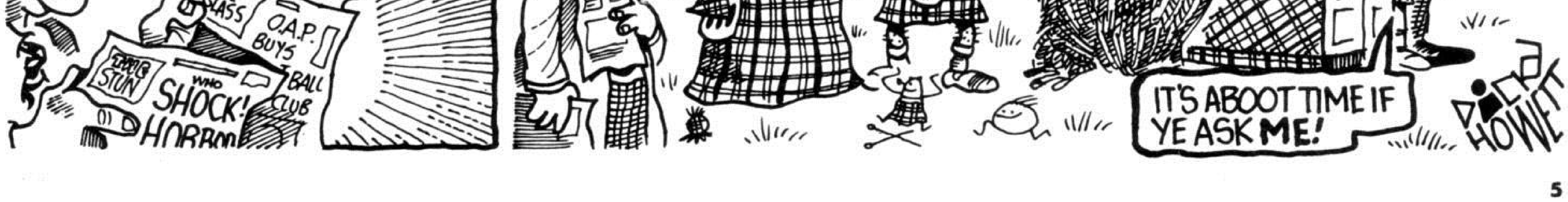
Jason Reed,
Hemel Hempstead,
Herts.

GET IT RIGHT!

AAAAAAAAAAARGH! I am sick, sick, sick of mindless imbeciles referring to *Doctor Who* as a children's programme. For instance, *Open Air* on BBC 1 on the 17th December featured a phone-in to Richard Briers (the chief caretaker in *Paradise Towers*). Some young child phoned in and asked the question, "Which do you prefer, comedy programmes for adults, like *The Good Life* and *Ever Decreasing Circles,* or children's programmes like *Orm and Cheep* or . . . [wait for it, wait for it] *Doctor Who.*"

It's sheer blasphemy! I am thirteen and get **Doctor Who Magazine** every month and I am absolutely sure that I ▶

DOCTOR WHO? by Tim Quinn & Dicky Howett


HELP M'BOAB! THESE NEWSPAPER CRITICS REALLY GET M'GOAT! THEY'RE CLAIMIN' NOO THAT A SCOTTISH ELEMENT IS TAKIN' O'ER THE PROGRAMME..
THE GLASS
O.A.P. BUYS BALL CLUB
STUN
WHO SHOCK! HORROR
HAVE YE EVER HEARD SICH RUBBISH?
JINGS NAE!
HOOTS NAE!
CRIVVENS NAE!
POLICE BOX
IT'S ABOOT TIME IF YE ASK ME!
DICKY HOWETT

◀ will be the biggest fan of *Doctor Who* since the programme began when I am on my deathbed (which I hope will be a very long time from now!)

I love the magazine by the way.

Jason Butler,
Rochester,
Kent.

FITTING FAREWELL

As a tremendous fan of Colin Baker, I was delighted when *The Trial of a Time Lord* was finally aired over here in the States. Now that I've seen it, I can happily say that the eighteen-month lay-off didn't hurt the show one bit. In fact, it improved it.

Once again, Colin Baker gave an outstanding performance, proving once more that he's one of the best Doctors the show has ever had. Nicola Bryant was great as Peri, and I'm glad that Peri wasn't really killed off. I think Bonnie Langford makes a fine companion as Melanie, although it did take me a while to get used to her.

The special effects in *Trial* are some of the best I've ever seen on the programme (for example, the opening shot of the TARDIS being pulled into the ship was fabulous – it looked as if George Lucas worked on it himself!) And I also enjoyed the new arrangement of the theme music; it has a very mysterious quality to it.

I think it's an outrage how Michael Grade gave Colin the axe, but this being the case, *Trial* was a great farewell to Colin, and I'm sure Sylvester McCoy will be a worthy successor to him. Thank you, Colin, for your two seasons of great *Doctor Who*.

Alan Caito,
Corte Madera,
California.

Nigel Thomas

RELEASE THE VIDEOS!

I have collected all the *Doctor Who* BBC Video releases (*Revenge of the Cybermen* to *Death to the Daleks*) and am greatly looking forward to the next one.

However, I am extremely angry at BBC Video for refusing to release *The Talons of Weng Chiang* and *Terror of the Zygons* in this country, while both titles are widely available in Australia. Just because both titles were awarded the certificate "PG" instead of "U" is no excuse not to release them. A genuine *Doctor Who* fan would buy them anyway, and probably couldn't care less if they were "U" or "PG".

Perhaps it would be a good idea to have a letter-writing campaign. BBC Video may then sit up and change their minds and realise that the story is the important thing, not the certificate.

Freddie Aldous,
Eye,
Suffolk.

Gary Russell made the same point in ***DWM Issue 132****, so if you feel strongly on this subject, the address to write to is:*

BBC Video Enquiry Unit,
Woodlands,
Wood Lane,
London W12 0TT.

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GALLIFREY GUARDIAN

WHAT PRICE FAME?

A growing – and disturbing – trend is coming to the fore among the harder core of *Doctor Who* fandom, and it's a trend that's recently been picked up both by television and the Press. These fans, if they may be so termed, are being whipped into a frenzy of self-righteous fury about the current state of the programme and as self-appointed 'saviours' of the series have started taking action to win publicity for their cause.

The basic centre of disagreement concerns the longevity of John Nathan-Turner as producer, and of his artistic direction of the show. *Doctor Who* is a programme that has had many different styles over 24 years, and as producer John Nathan-Turner has presided over several of them. Many of these extreme fans dislike his current style so much that they have started trying to interest national newspapers and TV in a campaign to embarrass or force the BBC to sack him. They say they won't rule out picketing the BBC!

Some newspapers have seized on the melodrama. *The Evening Standard* printed a story, as did *The Stage*. When contacted, both made comments to the effect that they thought the fans were 'bonkers' but thought their fanaticism made good copy.

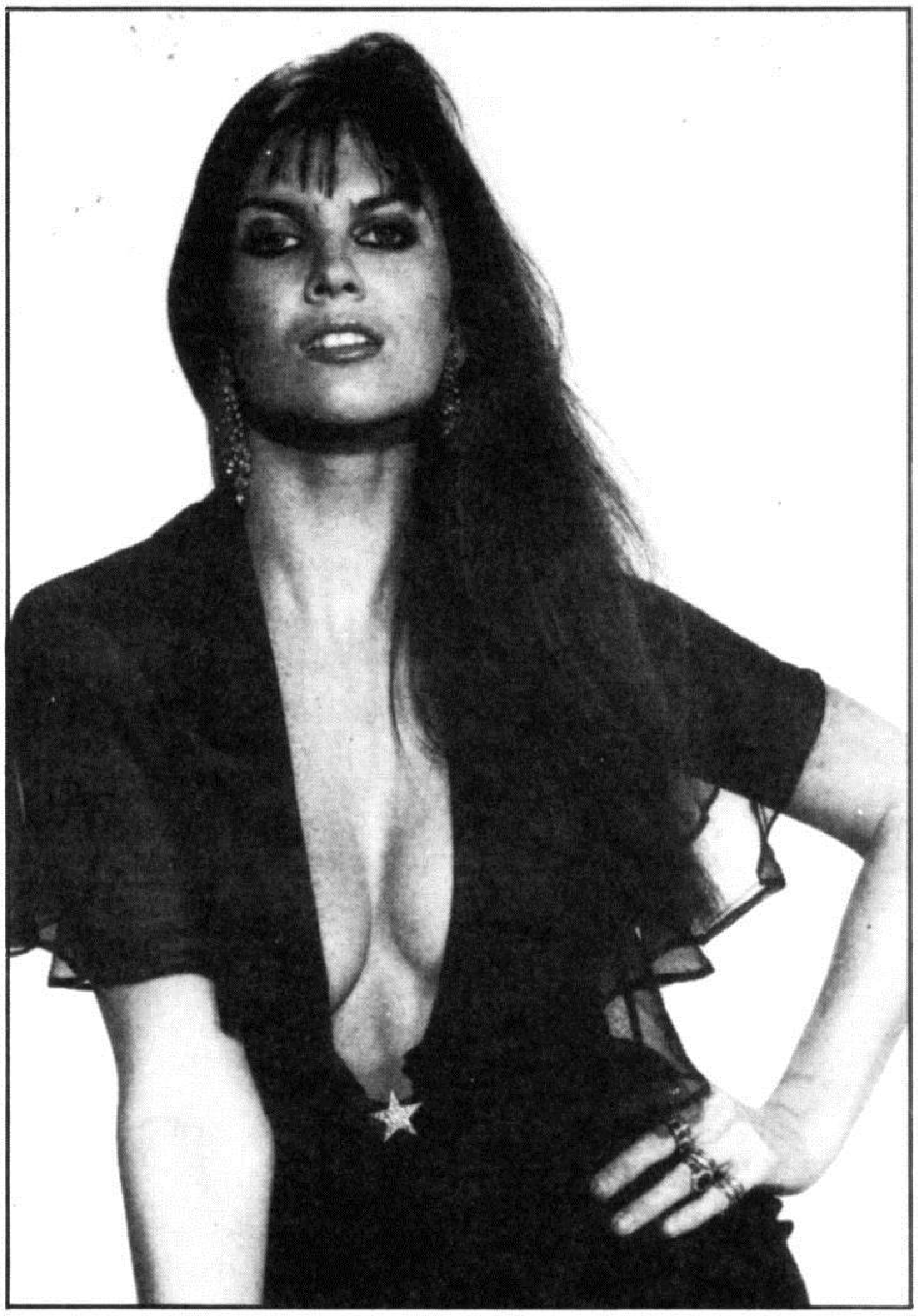
The two leaders of this campaign, are, incidentally, the editor of a fanzine that has a name for inaccuracy and a record producer who for many years acted as a kind of unpaid historical advisor to the show. In this capacity, he enjoyed the production team's friendship and was always in the gallery as a guest during recordings. It's ironic in particular that this man's claims that the show has declined since the casting of Peter Davison were unvoiced during the time of his association with the programme.

Among other fans, he was filmed for the BBC's *Did You See?* to voice fears about the future of the show. Ex-*Doctor Who Magazine* writer Jeremy Bentham was also in evidence, and his arguments were let down only by the way in which they were expressed.

John Nathan-Turner declined to appear, as he said he has nothing to defend. Increased ratings and the BBC's comment that "as far as we're concerned he's doing a good job and will be producing *Doctor Who* next year" would seem to back this up. A spokesman for D.W.A.S. adds that most members like the new show. The rest of the *Did You See?* report was basically a run-down of the seven Doctors' characters.

Fan attacks don't help the programme's image at the BBC. Perhaps these people are simply seeking personal publicity. After all, when it comes down to it, the show is just a television programme which we all like. It's not a doctrine or a religion. John Nathan-Turner is a BBC producer doing his job as instructed. If you don't like it – and at least five million do – there is an off switch and in the case of these highly priviledged fans (as shown on *Did You See?*) a pile of old video-tapes and films to enjoy.

Perhaps these troublemakers have just outgrown the show. One way or another, their campaign has done little except cause ridicule of fandom as a whole, and where these 'devotees' are concerned, it seems a prime case of 'with friends like these, who needs enemies?'



MATTERS PAST AND PRESENT

And now our update on all the current happenings in the world of *Who*. Sylvester McCoy was interviewed by the *News of the World*, in which he recounted the sad tale of his mother's insanity and the rather happier story of how he became an actor.

BBC Video are roughly planning another budget label release, this time *Spearhead From Space* getting the go-ahead (that's if the censors don't object to this somewhat scary story, with its killer Autons and nasty imagery). This should be out late this month – if not, we'll let you know why in due course.

As for the *Doctor Who* film, well newspaper reports have us to believe that the Doctor will be played by *Fawlty Towers* star John Cleese (after the role had been turned down by Tom Conti and Tim Curry) with sidekick to be portrayed by Caroline Munro, ex-fantasy film actress) and game show hostess. Perhaps the producers will give her a different kind of part to the ones we're used to.

Filming is due to start in a couple of months and the Coast To Coast company have the option to make two more movies.

Finally this month, next season will feature Andrew Cartmel as script editor and Sophie Aldred as Ace. Sophie will be recording *Corners* till March, with a week off before work starts on *Who*.

CUT! it there...

There's more to the filming of *Doctor Who* than we see on our TV screens. Richard Marson has been learning about some of the more amusing events that we the viewers never see . . .

Working on any television programme is a serious business, and never more so than on a series like *Doctor Who,* with all its pressures for special effects and action. Nevertheless, actors are like everyone else and enjoy a good laugh along with the hard work.

Part of the reason that so many in the acting profession enjoy taking part in the series is because of its reputation for being good fun to work on. Here we highlight a few of the funnier moments during the making of *Doctor Who.*

Back in the early days, laughs were largely confined to the early stages of rehearsal. This was for two reasons. First, the series was produced at such a rate that everything was pressurised, and laughing in the studio was frowned upon. Jean Marsh and Peter Purves have both recalled the wrath of the producer when the giggles got the better of them on the *The Dalek Masterplan.*

The other reason for restraint was the actor playing the Doctor – William Hartnell. Hartnell was a perfectionist, but his ill health meant that he was by no means immune from forgetting lines and moves. The result of this was anger with himself and impatience when others less incapacitated than himself got things wrong.

As the character of the leading actor so often sets the tone for rehearsals in television, this meant that most performances in Hartnell's day allowed no time for mirth. On the other hand, Hartnell was said to have had a wicked sense of humour in the early days of rehearsal. Peter Purves remembers him throwing mock fits on the first day of rehearsals to scare everyone, only to let all the cast know he was joking, one by one, so that the unfortunate victim of the prank would be the only one not in the know!

The actor who succeeded him in the title role was very different indeed. There was little the late Patrick Troughton thought more amusing than a practical joke. Frazer Hines remembers: "You literally wouldn't believe the things that went on inside that TARDIS prop. It was hysterical. We would all de-bag Patrick, or else Patrick and I would make one of the girls' entrances memorable. It was the era of the mini-skirt and that gave Patrick and myself a lot of opportunity for mischief!"

KILT REVELATIONS

Frazer Hines was himself the cause of some on-screen hilarity during one studio recording, when he was involved in a fight scene that left little to the imagination as to exactly what the young Scotsman was wearing underneath his kilt. From that point on, Hines was careful to ensure he was protected by a pair of his favourite football shorts.

Years later, during the studio recording of *The Two Doctors,* Hines had to be tied to a table for a scene. Colin Baker led the camera to an unrehearsed position in order to embarrass his colleague – while Hines could do little but struggle and laugh resignedly!

Wendy Padbury still giggles when she remembers an incident that occurred during the recording of one of her adventures: "It was very typical *Doctor Who,* this scene – we all had to rush into a room and find this man lying dead on the floor. In those days it was all so continuous that your adrenalin was really flowing – and at times it used to overflow a bit. We all charged in a bit too fast and I went skidding across the floor, while Frazer and the other actor ended up in a heap in the middle of the room. It was hysterical – complete chaos.

"After that, we came in okay on the second take, only to be set off by the sight of the poor 'corpse' – after all the waiting he wanted to blow his nose but then we started just as he was going to, so he had to hold the position with his nose running merrily away.

"By the time the scene was finished, we could none of us look at each other, because the dead body's nose was running very badly indeed!"

Most *Doctor Who* fans know about the occasion when poor Deborah Watling got thrown into the middle of the freezing sea on location as a birthday surprise.

What many might not know is that this location prank was not dissimilar to another that occurred on the same story, *Fury From The Deep.* The director, Hugh David, wanted one of the actresses to walk possessed into the sea, which she did, though the weather was bitter.

The cruel trick came later, as she was told they needed a second take, so off she had to go again. By now the tide was going further and further away and it was a long walk to the water. Thinking it a bit unfair after all, the assembled company began to shout after her, but it was so windy and so far she couldn't hear! In the end someone had to run in after her.

FUNNY FACES

The adrenalin that Wendy Padbury mentioned earlier manifested itself very strongly during the making of Patrick Troughton's final story *The War Games.* This time all three principals were so tired – and yet so near finishing on the show – that it only took a small thing to set them all off. Troughton cited the trial scene as one of the hardest because, "I was having to get terribly excited and yet the actors with me in that scene looked so glum. That is, to the viewers they did. When it was me in close-up, they out-did each other pulling faces to try and set me off, and I afterwards discovered that there'd been a running bet as to who could do it.

"None did, of course (laughs) – we were terribly serious most of the time of course, this was just the final rehearsal. The only trouble with that is, come the recording, the final rehearsal looms large in your mind and *that's* when it becomes a real trial!"

After these two trials of the Doctor, he regenerated into Jon Pertwee, who headed a large 'family' of actors for the next five years on the series. Pertwee was a great joker and together with Nicholas Courtney (the Brigadier) and Roger Delgado (the Master), the terrible trio took over at Television Centre.

Pertwee, like his successor Tom Baker, never took the scripts terribly seriously in rehearsal. Barry Letts recalls how the star would rip out all the pages that didn't involve him and would occasionally say, "It's a thin episode this week!" Then, during the first read-through ▶

When it came to Frazer Hines' turn to climb the ladder to the helicopter in* Invasion, *the crafty actor had lined his kilt with lead weights to avoid any embarrassing revelations to the camera crew.

of the story, Pertwee would delight in using all the funny accents and faces at his disposal to enliven the proceedings.

Present producer John Nathan-Turner remembers a 'funny' run on *The Ambassadors of Death*, where the director allowed the cast to play the script in any way they liked. The idea behind this was to get rid of any silliness before the serious work had to be done.

Later the same season, and despite the ill health of director Douglas Camfield, a lot of fun was had in the same way, as the actors put new emphasis on lines like, 'There's never been a bore like this one' and one of the Doctor's immortal lines, 'I believe that if you have a tool, you should use it.' This practice of playing up the *double entendres* and putting a new slant on the scripts for fun entertains the actor, but if the writer is present it can be understandably traumatic!

One of the funniest incidents in the Pertwee era took place during recording of *The Curse of Peladon.* All of the extras were dressed as big, butch guards and the director Lennie Mayne had arranged an exciting scene in the King's chamber, complete with burning braziers. One of the guards was a bit on the theatrical side, however, and when it came to recording his voice could clearly be heard enunciating: "Oh, do mind out,dears, or you'll get yourselves burnt in a terrible place!"

MONSTER CRASH

The Pertwee seasons were the monster years and the cast and crew have lost count of the number of times a monster tripping up or keeling over sent the cast into fits of unsympathetic laughter. In *The Sea Devils* it was made worse by the involvement of the sea itself.

Director Michael Briant recalls; "After coming out of the water, looking very frightening, I'd yell, 'Cut,' and then they'd tip their heads forward and all this water would come gushing out! The 'heads' were worn as hats, you see, and they'd filled up with water, most of which had stayed inside the mask."

Katy Manning still chuckles when she remembers the recording of both *The Three Doctors* and *The Green Death.* In the former story, the gell guards were very uncoordinated and after falling over, a frantic designer could be seen treating their squashed bubbles before filming could continue. On the latter show, Katy had to hide in John Levene's arms to cover up her laughing, which was caused first by them getting stuck in a flimsy wooden doorway and then by Levene's heavy army boots, which were treading all over the hands of the puppeteers controlling the maggots on the floor of the set.

Tom Baker's arrival brought a change – Baker loved having fun on his stories and his opinion of the scripts was rarely high. His greatest trick, which to a new arrival in the cast could be very funny indeed, was to completely overplay the melodramatic side of the lines and end up with a kind of ham 'B'-movie style. The only problem with this was that it was up to the director to control Baker and as this wasn't easy, he got away with more and more overplaying as time went on. Consequently, in the later stories you can see the cast having their fun on camera!

Lis Sladen remembers some laughs with which she didn't join in – during the recording of *The Hand of Fear* she had to play a scene where she was possessed. Getting into her stride during the recording it was very off-putting as the production manager kept stopping recording, because sound were picking up the noise of a buzzing fly.

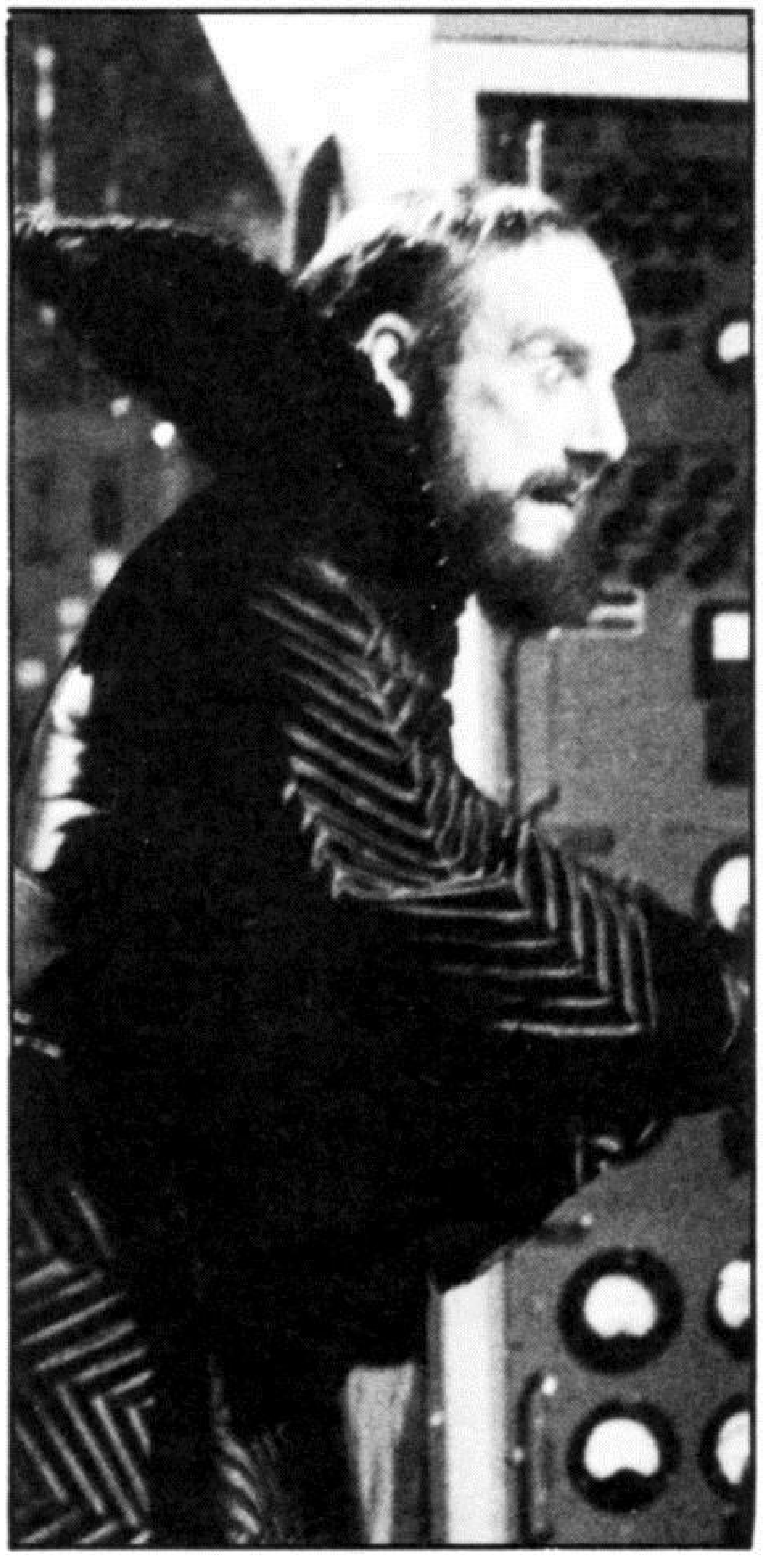
It was the high summer of 1976 and everyone was hot and irritable. When they got back to do another take, Lis went into her possessed routine and then suddenly gulped. The production manager didn't need to ask her why – she exclaimed: "I've swallowed the @*%'$£ fly!"

When K9 arrived, Tom Baker found a natural comrade in fun in actor John Leeson. Leeson recalls a scene where Baker had to ask K9 the answer to a difficult question and K9 was to reply, helpfully: "Negative, Master." Baker asked the question and on receiving the usual 'negative' reply, instead of speaking the next line, burst out with, "No, you never know the bloody answer when its really important, do you!"

DIED LAUGHING

Similarly, as a Christmas prank, during the recording of *The Armageddon Factor,* Tom Baker and Mary Tamm played one of their scenes as though they were panting with lust – so convincingly that visitors to the studio would have been shocked, until the whole crew burst into hysterics!

Liz Sladen had more problems with a buzzing fly than with the Hand of Fear on location.



***Graham Crowden broke into laughter during Soldeed's death scene in* The Horns of Nimon.**

During the taping of *The Horns of Nimon,* actor Graham Crowden got so carried away playing his part of the villainous Soldeed, that he actually began to laugh during his death scene. Unfortunately, there was no opportunity to do another take, so the laugh is there on the final tape.

With Peter Davison's arrival, *Doctor Who* began to attract more and more big name stars, who inevitably looked on the series as fun work. Some had to be reminded to take it seriously – like Richard Todd in *Kinda* and Beryl Reid in *Earthshock.* In her autobiography, Miss Reid recalls her difficulty at keeping a straight face among the cardboard sets and decked out in her macho costume.

It was during the recording of the first Davison story that Matthew Waterhouse had an amusing mishap, too. He was on location and the night before had had a bit too much to drink in the hotel bar. During a take he began to feel worse and worse and then he just walked off camera and threw up!

On the same story, there was some hilarity when Sarah Sutton had to fall into a muddy ditch – done as the last shot of the day – very definitely one take only.

Just as Roger Delgado had made faces and whispered funny lines to Katy Manning to get her into trouble in the early Seventies, so Peter Davison and Anthony Ainley enjoyed the same relationship on *Time-Flight.* Ainley would deliberately over-play some of his lines in an attempt to disturb Davison's cool control and once in that story he nearly succeeded – look out carefully for a moment in Kalid's cavern where Davison can be seen on camera suppressing a smile. This, he explained at a convention, "was Mr Ainley's foulest deed as the Master!"

MAKE-UP MIRTH

Davison also had problems keeping a straight face on location in Amsterdam for *Arc of Infinity.* Apart from having to contend with the horrified faces of passers-by (Holland doesn't receive *Doctor Who*), he also had to contend with make-up that consisted of a thorough application of rice crispies, which kept falling off. Davison said: "These are the kind of moments when you wonder what you're doing in life!"

Janet Fielding suffered from a different complaint on the same, and subsequent stories of that season – namely her costume. The tight white 'boob tube' was not one of which she was fond, largely because of its propensity to reveal all in moments requiring a lot of energy, such as rushing around Amsterdam's streets and pointing. Even when she got out of that one and into something else, the problem didn't stop. *Enlightenment* called for her to wear a low-cut Edwardian evening gown, which she did with aplomb. But during the recording there was a scene where Davison had to be talking while Tegan followed down a corridor.

During the take, he is busy saying his lines while in the background poor Janet Fielding is having distinct problems with her neckline. Just as she loses her battle, Davison turns, doesn't bat an eyelid and simply says, "Oh – and Tegan, put your boobs back in!" Who would be one of the female companions?

Janet Fielding: endless problems with ridiculous costumes.

Thinking of costume impracticalities reminded the current producer of an occasion on location in Wales for *The Five Doctors.* It was, as ever, bitterly cold, and the cameraman was complaining that Lis Sladen and Jon Pertwee were turning blue! After he asked the amazed couple to start slapping each other's faces, the producer ▶

stepped forward and volunteered his hands for the job, an offer speedily refused!

Anyone who visits the studios where *Doctor Who* is made will be amused by some of the seemingly silly things that have to be done to achieve the overall illusion. In *The Awakening,* there was a scene set in a bedroom high up in Colonel Wolsey's house. To maintain some idea of reality, a props man was perched outside waving some branches, so that viewers would believe they really were looking onto a room at a height!

Even special effects can have a fun side. During the taping of the Master's miniature scenes in *Planet of Fire,* Anthony Ainley enlivened events by pretending, via C.S.O., to be crawling up Nicola Bryant's leg, which looked very funny indeed, especially when Nicola responded by pretending to brush him off with her other leg!

DUMMY FUN

Colin Baker arrived and though he only enjoyed a short run as the Doctor, he was a pleasure to work with, according to all who had that experience. He was very witty in the long hours of location work and studio recordings. In *Attack of the Cybermen,* he came out with some gems. During the taping of a scene in the sewers he had to say, "No sign of scuff marks." After tripping up on a take, he added, "But there are now!"

Similarly, at one point the crew called for a dummy to take Tom's place – referring to an actor playing a Cyberman that had to be blown up. Colin turned to the camera and said, "Sounds a bit like *The Five Doctors,* doesn't it?"

A great self-satirist, Colin would also come out with lines like, "What do you mean there's a shadow on my chin. Don't be tactful – I'm sure I heard someone over there saying something about chins!" In *Vengeance On Varos* a key moment concerned some poisoned tendrils, which resulted in someone asking the Doctor why they shouldn't touch them. Quick as ever, Colin replied, "Because they'll fall down and the props department will be very embarrassed."

On the same story, two extras were hired to play the starving savages in the corridors of the Punishment Dome. When they first came on the set, Colin took one look at them and said, "So you've obviously enjoyed working on the show . . !"

As one might have expected, *The Two Doctors* was especially full of humour, which didn't stop it being the most efficient production of that season. All the cast had a great team feeling, which was displayed when they all managed to keep straight faces as Colin Baker, with his back to the set, didn't realise that his predecessor Peter Davison was standing behind him pulling faces, there on a flying visit from a neighbouring studio. Turning round, Colin turned the joke on Peter by simply saying, "Back so soon?"

Jacqueline Pearce's death scene was funny for all those watching, though not for the actress herself, who nearly suffocated amid the smoke and then knocked one of the plastic panels out of the console in which she was supposedly meeting her end. And when Patrick Troughton was tied into a wheelchair, it was amazing the times he would be sent spinning into a set!

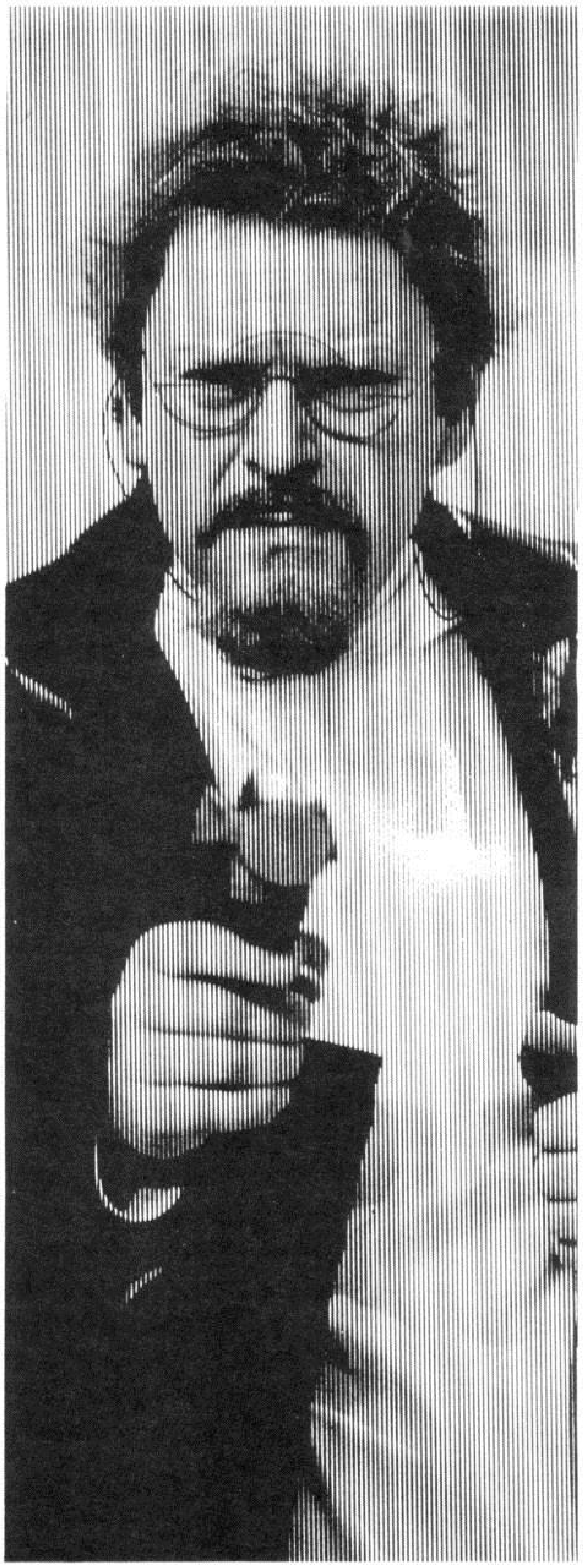
The Two Doctors had many such incidents, but there's only room for one more and that concerns Nicola Bryant. The script called for her to look into a mirror and say, "I look awful." On the rehearsal, she pouted at her reflection and said instead, "I look wonderful!" Few would argue with that . . .

Resurrection of the Daleks closed that season and it was amusing to see Davros (Terry Molloy) and Colin Baker pretended to love instead of loathe each other and to hear the Dalek actors gossiping through their ring modulators.

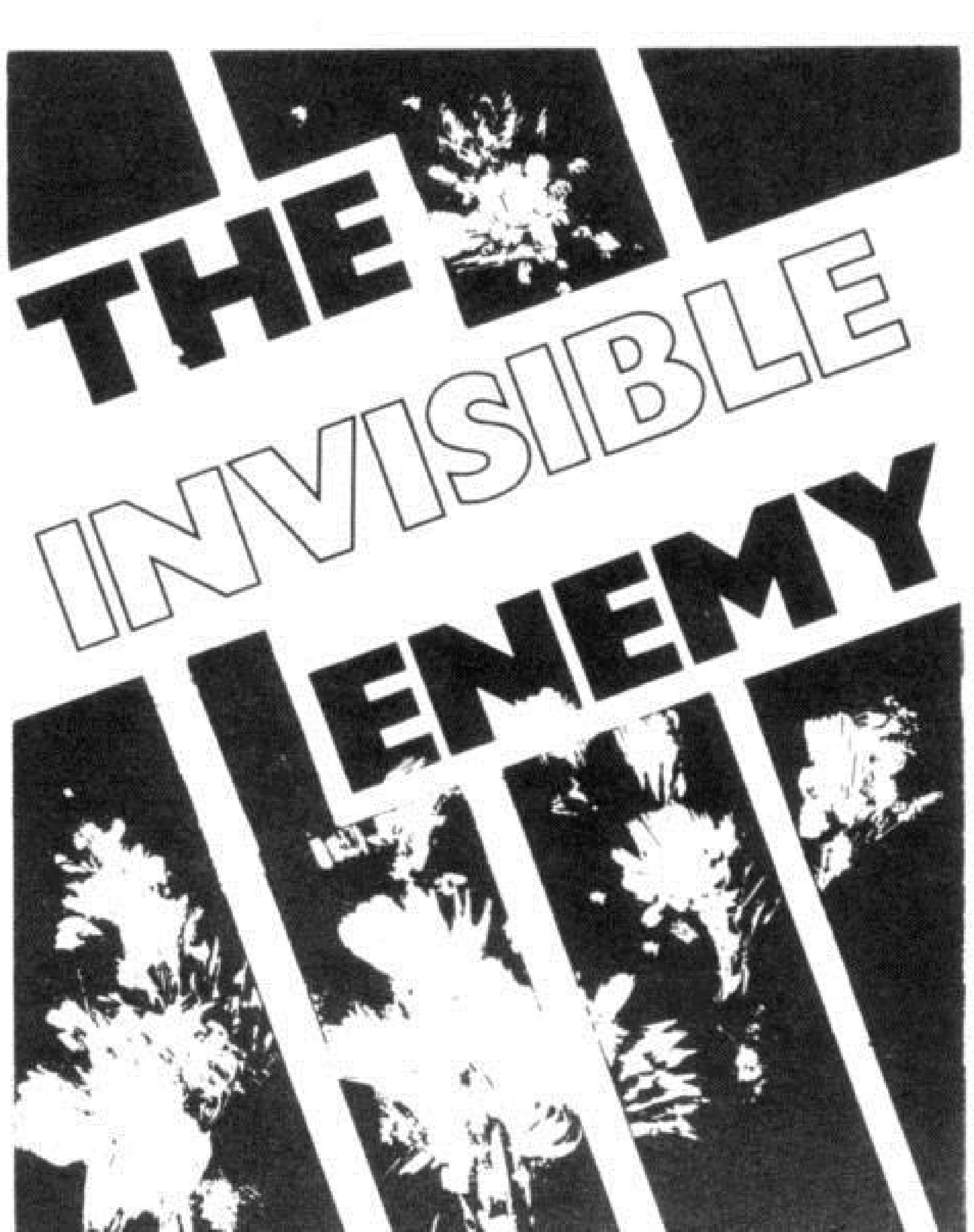
After the hiatus, *The Trial of a Time Lord* had its lighter moments too, such as the occasion in *Terror of the Vervoids* where the Doctor was on one of the exercise machines. Colin was heard to mutter, "Coming soon . . . the *Doctor Who* puzzle book. The puzzle is, you have to guess my weight. Do that and you win the book – or a subscription to the *Sun,*" – a neat reference to a catty article the newspaper had featured about Colin's weight.

Space has run out . . . but there are many, many more stories like the ones we've featured. I wonder what Sylvester McCoy's been doing to keep the team amused? ◆

ARCHIVES



THE INVISIBLE ENEMY



First shown: October 1977

EPISODE ONE

A space shuttle is moving steadily through an asteroid belt, deep in space. At the controls, Meeker is trying to go over to manual, watched by his two colleagues, Safran and Silvey. The ship veers off course and with some difficulty is put back onto automatic course for Titan. Safran takes over the controls, and the ship enters a swirling space cloud, flecked with sparks of energy.

On board, Meeker expresses dissatisfaction with the job ahead – qualified to explore, he compares the crew's forthcoming tour of duty on Titan to being galactic garage attendants on a planetary filling station.

The computer identifies an unknown organism approaching. It changes course and the ship moves away from the cloud. As it does so, it announces that contact has been made.

Leela carries a hat-stand into the gleaming TARDIS number two control room, which she hasn't seen before. The ship materialises, and the Doctor says they are on the edge of Earth's solar system, near Saturn. This is the time of humanity's great 'breakout' into space, colonising and exploring new worlds.

The space shuttle docks on Titan and the three crewmen, their heads covered in space helmets, enter the base, picking up blasters as they go. Walking through gleaming corridors, they are led by welcoming voices to the mess. The trio enter and kill the crew they were sent there to replace.

Safran speaks in a strangely distorted manner, ordering that the other crew member, the Station Supervisor, be found and destroyed, so that this place can be made the ideal base for breeding and multiplying. The trio remove their helmets, revealing thick, glittering rashes on their faces.

Station Supervisor Lowe tunes in on a video monitor to the mess room. Horrified at the bodies, he is just as scared by the sight of the possessed Safran, telling him that nothing is wrong and that this place is quite suitable for the Purpose. Detecting on another monitor Meeker and Silvey approaching, Lowe records and begins transmitting a Mayday call. Locking the door first, he then climbs into a space suit and uses an emergency hatch, escaping just in time.

Safran follows Silvey and Meeker into the room and switches off the Mayday, sending out another signal disregarding it. He says Lowe can be allowed to suffocate outside. The TARDIS is now hanging within the strange cloud. On board, the console relays Lowe's distress signal, and the Doctor responds by changing co-ordinates at once. Leela senses something wrong – and detects evil in Safran's follow-up message.

The TARDIS is now the centre of an energy disturbance in the cloud. The Doctor is held rigid within a kind of halo of energy coming from the console. It fades and the Time Lord informs his companion that it was nothing more than space static. But while checking the console, a spark of energy connects with the Doctor's head and he slumps unconscious. Deep within his mind a voice says, 'Contact has been made. . .'

Safran indicates that incubation will start in one of the large fuel tanks. The voice in his head announces that the Nucleus has found a suitable host, whose arrival is imminent. Sure enough, the TARDIS materialises in a corridor.

Inside, the energy tentacle attacks Leela, but it has no effect. Outside, the trio approach. Safran says there is a reject within, who must be destroyed. The Doctor wakes up, very confused. At first he is all for exploring at once, dismissing danger, but then he takes heed of Leela's fears and stays put.

Lowe re-enters his office. Taking a blaster, he slips out into the main building. The Doctor has waited long enough – his impatience is overcoming Leela's objections.

Lowe creeps up on the trio, Safran, Meeker and Silvey, shoots the latter down, and rushes off, pursued by the other two. He slips through a door, but is seen by his pursuers. They seal the door and cut off the oxygen supply.

The Doctor and Leela emerge from the ship and Leela finds Silvey's body still warm. The Doctor orders her to stay there, but she disobeys at once, walking off in the opposite direction. The Doctor appears behind Meeker and Safran, who already know who he is. At first the Doctor's character stays uppermost, but his mind is soon taken over and he agrees that the reject must be destroyed before breeding can begin.

Leela rescues Lowe and revives his freezing form in the mess. The Doctor calls for her as Lowe explains the situation. The Doctor is still divided, but the Nucleus is dominant. Lowe knocks a beaker over and by this sound, he and Leela are located.

Meeker says he will do the killing to protect the Nucleus in the Doctor, but on entering he is knifed by Leela. She goes into the seemingly empty corridor, while Lowe bends down to the dying Meeker. An energy tentacle flashes into his mind. Creeping behind Leela, his hand now covered in ▶

metallic white hair, the Doctor raises his blaster to fire...

EPISODE TWO

The voice in the Doctor's head orders him to kill Leela, but his struggle to resist alerts the girl in time for her to duck from the fire. He collapses and the hair on his hand fades. He tells Leela his mind is being attacked by some sort of intelligence and he withdraws into a self-induced coma. Leela wonders why she hasn't been affected.

Lowe makes himself known to Safran. The latter will prepare for incubation, while Lowe destroys the reject and looks after the still resistant Doctor. Leela comes running and while Safran feigns death, Lowe covers his infected face with goggles. He tells her that the death blast harmed his eyes, while she explains that the Doctor is very ill. Lowe suggests taking him to the Bi-Al Foundation. Returning to the Time Lord, Leela gets him to give her the relevant co-ordinates to transport them there in the TARDIS.

The Foundation is a massive, glittering structure, hanging in space. There the Doctor is led off on a trolley and put into a lift. Leela explains to an officious receptionist as best she can, telling Lowe that the Doctor is receiving treatment on Level X4. Seeing Lowe's goggles, the receptionist sends him to the Eye Section. Leela must wait until Professor Marius has examined the Doctor.

Marius, a middle-aged eccentric, announces that there is nothing wrong – the Doctor is in a self-induced coma. But from floor level, a kind of mechanical dog produces a strip of data which is examined by Marius' assistant, Parsons, and which proclaims the patient to be alien.

K9, as the dog is wittily titled, further announces that there is a viral infection lodged in the mind-brain interface. The Doctor awakes and explains that the harder he thinks, the more the virus takes hold – hence the coma. The virus rejected Leela because she was all instinct and intuition, but Lowe and others were exposed. Leaving K9 to supervise the Doctor, Marius and Parsons go off to locate Lowe. But in the Eye Section, the latter has already infected the specialist...

The bored Leela finds her way to the Doctor, where she encounters a hostile K9. Fortunately, Marius returns and K9 memorises her as a friend. He explains that he had K9 made up as a kind of replacement pet and that he had better test her to try to discover the source of her immunity.

Parsons enters with the news that both Lowe and the specialist have vanished. These two infect a couple of doctors and explain that they must protect the Nucleus in the Doctor and find the best minds here. All other rejects will be destroyed.

Back at the lab, Marius points out that if there is no immunity factor in Leela, he will be forced to operate on the Doctor. The voice in Lowe's mind tells him that the Nucleus is endangered – they must all concentrate.

Outside, an approaching shuttle crashes into the side of the Foundation. This prevents Marius from operating and he and Parsons have to respond to the emergency call. They leave K9 again in charge, along with a worried Leela. The Doctor wakes up and K9 announces that the crash has isolated this area. Finding their way blocked, Lowe and his henchmen decide to try the service hatch.

The Doctor realises that the crash was no accident. Leela stations herself outside the room, while K9 gives the Doctor a run-down on the history of cloning, an integral part of Marius' research at the Foundation. Marius tells Parsons that he fears the virus' spread and orders the area cryogenically sealed. As Leela holds off Lowe's attack, Marius and team return to the Doctor, who asks if the Professor will clone him. Leela runs out of power and Marius sends K9 to help. Realising the futile situation, Lowe asks to be led to a visiphone.

Marius prepares to clone the Doctor and Leela as requested. These clones will only live about ten minutes. Leela waits outside with K9. The cloned Doctor rushes off, leaving an uncomprehending Leela – and K9's explanation doesn't help! Meanwhile, the infected Doctor speaks, ordering Marius to release him. Instead, he is restrained while the clone Doctor emerges from the TARDIS with some strange apparatus.

Lowe appears on a video screen to warn Marius that he will destroy the Foundation. The clone Doctor returns and explains that this is the dimensional stabiliser from the TARDIS. It will enable the clones to be reduced and injected into the real Doctor to fight the virus from within. On return they will emerge through the tear ducts. Quickly set up, Marius does as he is told and injects the miniature time travellers. Deep within the Doctor's blood stream, they are sent tumbling and writhing to their great task...

EPISODE THREE

The cloned Doctor and Leela come to ground somewhere near the spinal column. Marius tells Lowe that he has no further use for the Doctor and that he has no idea where Leela is. Lowe announces he is on his way. Marius asks Leela if she can hold them off for at least ten minutes and she thinks she can, with K9's help.

K9 goes to eliminate the service shaft while Marius gives Parsons a blaster, taking one himself. He orders him to kill if the virus attacks, and he will do the same in return. As time ticks by the clones have become lost, but persevere in search of their goal.

K9 returns having destroyed the shaft. Leela asks for a barrier and he blasts down part of the wall. They begin to hold off Lowe and his converts. Parsons and Marius wonder at Leela's immunity – it could be anything. Hearing her enjoying the battle outside, they reason that it could be her predator's instinct.

The cloned Doctor is meanwhile admiring the interior of his own brain. He locates some recent damage – they must be getting close to the virus. At this, Leela is attacked by the Doctor's body defence mechanisms. They are only averted by the Doctor knocking two nerve ends together, causing a diversion. The real Doctor's body registers the disturbance – Marius looks worried at the time. Seven minutes to go. . .

As the battle continues, K9 gets too close to one of the dying men and an energy tentacle shoots into him. At once the automaton says, 'Contact has been made.' Ordered to kill the reject, he glides towards Leela, but she ducks, missing the blast but knocking herself unconscious in the process. K9 goes into self-regeneration, while Lowe approaches in triumph.

The cloned Leela's tracking skills are being made use of. She reacts to the knock she has received on the outside but remains conscious. They arrive by the side of a yawning black chasm – the gap between logic and imagination, the mind-brain interface. The Doctor leans, edging across the narrow connecting ledge, with Leela following using his scarf as a link.

Marius hides his nurse in the cloning booth and registers just five minutes to go, Lowe appears in the room. Parsons is shot down, and Marius refuses to release the Doctor until Lowe makes contact with him via the energy tentacle. Now serving the 'Purpose,' he explains that the Nucleus is in danger from the injected clones.

In the corridor, both K9 and Leela recover. K9 is again on Leela's side. The nurse escapes from the room and tells them what has happened – and that Lowe is to be miniaturised and injected into the Doctor's brain. K9 says they must wait until the clones already there have had their chance.

The cloned Doctor leads Leela into the land of dreams and fantasy, buried within his mind. Lowe is injected and begins the pursuit of his prey. The Doctor and Leela locate a strange growth – the virus itself, an evil black lump with a protruding tentacle. Leela senses Lowe's impending attack and turns back.

The Doctor asks the growth for its identity and receives confirmation that this is indeed the Nucleus. It argues that it has a right to expand – survival is all. The Doctor's brain was chosen for its intelligence. The Doctor's attempt to touch it is met with a lashing sting from the tentacle. It goes on to explain that it will dominate the micro and the macro world through the Doctor, using his Time Lord identity to affect Time itself.

Leela locates Lowe, who is attacked by the Doctor's self defence cells. He wounds her with his blaster and she leaves him, returning to the Doctor, who blasts the creature in his mind. But their time has run out and the creature knows the escape route to be through the tear ducts.

Marius removes the tear from the Doctor's hair-covered, crazed face and takes it to the booth. But it is not a clone who grows up from the floor, but a vile crackling green monster, the embodiment of the Nucleus. It swells to the size of a man. . .

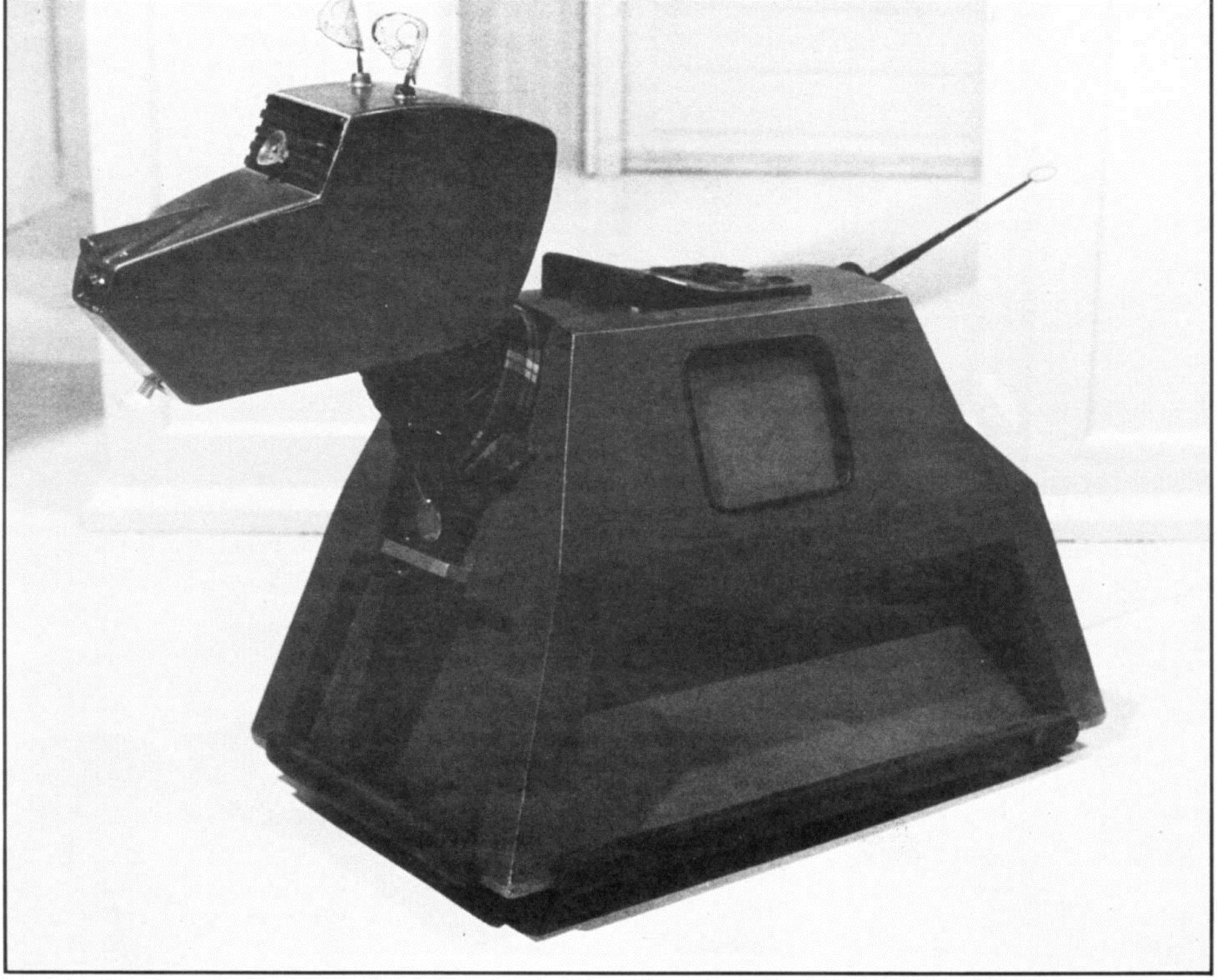
EPISODE FOUR

The Doctor's facial infection fades and he recognises with shock that Marius has been taken over. The Nucleus is helped from the booth and the Doctor mocks its cumbersome appearance. But the creature's message is even more deadly – it now has the Doctor's dimensional stabiliser to aid the advance of the swarm to be hatched soon on Titan.

The Doctor now has immunity, but his fate is far from secure – he is to be taken to Titan, to be consumed by the swarm. Leela, meanwhile, has disguised herself in a nurse's uniform. She and K9 hide just in time to witness the procession of the Doctor on his trolley, Lowe and cronies and the Nucleus. The Nucleus is impatient for the approaching swarming.

Seeing Leela, but thinking her a nurse, Marius orders her to take over the trolley. She quickly cuts through the Doctor's bonds and choosing their moment, the travellers, along with K9, dash off into the TARDIS, Lowe and his compatriates being too late to react. The Nucleus says they are trapped without the stabiliser and orders Marius to stay here, recruit new converts and follow to Titan with the Doctor.

The Doctor assesses the situation and asks K9 to stun Marius. Following on, they put the Professor onto the now abandoned trolley and rush off. Working as quickly as possible, the Doctor does some blood tests and



realises that his bloodstream absorbed Leela's clone and thus her immunity. If he can isolate the relevant antibodies, he will ensure that Marius can be cured and go on to cure others.

The Nucleus orders Lowe to drive the ship faster and faster, ignoring warnings that the engines will burn out as an irrelevancy. Back on the Foundation, Marius has been injected with the Doctor's theoretical solution and it appears to work very quickly. Marius recovers and is told of Parsons' death. The Doctor shows him the immunity factor and says that with the stabiliser they can use the TARDIS again and possibly destroy the Nucleus.

On Titan, Safran says that everything is ready for the generation of the Swarm. On the shuttle, the Nucleus is urging for even faster speeds.

Work is in full progress on the Foundation, but Leela thinks it's slow – she suggests just blowing the creature up, a suggestion the Doctor scorns. K9 announces they have isolated the strongest strain to fight the Nucleus and a batch is ordered. This, they hope, will kill the Nucleus. Leela asks the Doctor about the morality of this killing but he explains that the virus has transgressed its right, which is to exist, but only as a virus.

The Nucleus is helped towards its breeding chamber on Titan. Marius sees the Doctor and Leela off in the TARDIS, allowing them to borrow K9, too. The TARDIS arrives on Titan and K9 deals with a guard when Leela's blaster fails – the virus is developing a resistance to radiation. K9 is nearly exhausted, though – all he can do now is act as a decoy.

The Doctor and Leela separate. Lowe intercepts the Doctor and blasts the box containing the antidote from his hands. The swarming time has nearly approached – eggs are near to hatching in the incubation chamber. Lowe approaches the Doctor, telling him he will join the swarm. Luckily, as the door to the chamber opens, K9 summons up enough power to act and it is Lowe not the Doctor who is sent screaming to his death.

The Doctor rushes off, dragging K9 behind him. Leela meanwhile ambushes and kills Safran. The Doctor finds her but is unimpressed with her suggestion that they should just knife them all in the neck. He orders her to take K9 back to the TARDIS and returns to the incubation area.

Working quickly, he reconnects valves from gas storage tanks, linking a blaster to his set-up, to be triggered when the chamber door is opened. He also conducts a flippant last exchange with the Nucleus, which remains furiously imprisoned behind the glass door of the chamber.

The Doctor rushes off and dashes into the TARDIS almost taking off without Leela and K9. He remembers them just in time and the ship vanishes as the Nucleus breaks through the door, operating the blaster in the process. This sets off an explosion of all the gases on Titan, and there are a series of terrific explosions. The Doctor used Leela's idea after all!

They return to the Foundation to say goodbye to Professor Marius, who suggests that K9 stay with them. The Doctor is doubtful, but Leela is very keen and the metallic dog seems to make up his own mind, gliding into the ship. As it de-materialises, Marius ponders to himself, wondering if K9 is TARDIS-trained. . .

THE INVISIBLE ENEMY – starred **Tom Baker** as the Doctor, **Louise Jameson** as Leela and **John Leeson** as voice of K9.

fact file

APPOINTMENTS

For Graham Williams, *The Invisible Enemy* was a first job as a producer and he found it a cold awakening to the harsher aspects of the television business.

When he arrived, the series had just enjoyed three years of immense popular success, both artistically and as far as the ratings were concerned. But there were problems – star Tom Baker was getting harder to control, producer Philip Hinchcliffe had left in a hurry and his script editor Robert Holmes wanted to follow him as soon as possible. With very little time left to plan a season, Williams was appointed and persuaded Holmes to stay on, in order to ease the early problems.

The main brief from the Head of Drama was to cut down on the violence, which meant that Williams and Holmes reluctantly decided there would have to be more humour and an increased reliance on the already strong presence of the programme's star.

The Invisible Enemy was scheduled to be the first production of the season and the scripts, though commissioned from old hands Bob Baker and Dave Martin, were only just in on time.

One of the biggest problems that Williams faced on his arrival was the reluctance of many established designers and directors to work on the programme. It was very hard work, for comparatively little reward. Seeking willing new faces to add to his team, Williams asked Derrick Goodwin to direct this adventure, which carried the working title of *The Enemy Within.*

Goodwin was at the time inexperienced, though he has since become a dab hand at directing sitcoms of all varieties (chiefly the low-budget studio-bound type) and this *Doctor Who* was very heavy in terms of the effects that it called for, the script basically being a re-working of the famous Sixties movie *Fantastic Voyage.*

Williams had decided that with inflation rife and with his series budget having to stretch further and further over the 26 episode run, he would insist on each studio recording avoiding any expensive overtime in overruns. He is on record as saying these first sessions for *The Invisible Enemy were* completed without overtime, but that they left the team a bunch of sweating, nervous wrecks by the end.

His rule may have been established, and a new efficiency introduced, but the effects of having even less time on a story that had more to accomplish than usual under an inexperienced director were all too obvious on screen.

ENTER K9

For instance, this script featured the debut of K-9. As usual, Visual Effects had too little time to spend on the design of the dog, and Williams in any case rejected first sketches of a fierce-looking Doberman-type robot, because he thought it looked too hostile and big enough to make people think there might be a man inside.

The end result pleased everybody, except that the radio control on which it operated interfered with the cameras being used to record the adventure, thus causing havoc all round.

Though the problems were eventually ironed out, it took a lot of valuable time – and apart from effects pre-filmed (at considerable expense) there was still the burden of C.S.O. and other shots to achieve. The K-9 dilemma meant that two endings were shot – one where he stays with Professor Marius, and one where he goes with the Doctor – just in case the technical problems meant that he couldn't become a programme regular.

POOR EFFECTS

The time taken up by K9 also meant that there was a complete failure with the monster, which ended up looking like an oversized prawn, and with one effect that has become infamous among *Doctor Who* fans for its complete shoddiness.

The effect concerned was the splitting of a wall – but because the first take was a failure (these kind of effects are often one take only, for obvious reasons) there had to be a re-take. The wall was patched up as well as they could by the effects team, but the final take showed a whole scene taking place with the crack very visible, which rendered the end effect rather unsuccessful, to say the least.

It was not a happy situation, but within the constraints under which the programme was being made, it established an important series of standards that gave the show a renewed credibility within the BBC.

Among the other debuts was that of John Nathan-Turner as Production Unit Manager, a job now termed Production Associate, being essentially the man or woman who controls the programme's purse strings. He too had a tricky job on his hands, though it gave him invaluable experience of the trials and tribulations special to *Doctor Who.*

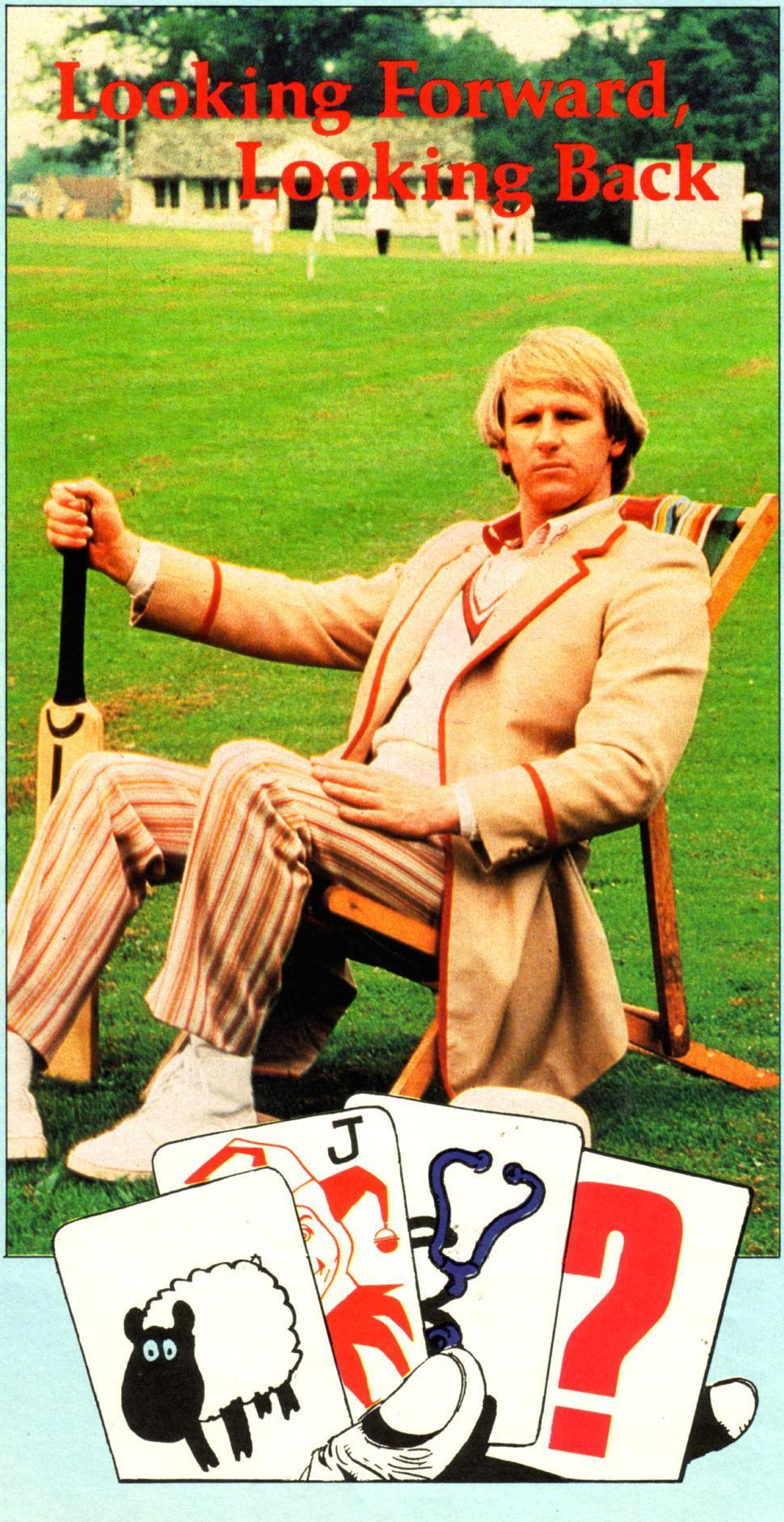
Among the cast was Frederick Jaeger as Professor Marius, who had appeared as Sorenson in *Planet of Evil* two years before. Also cast was Michael Sheard as Lowe, an actor later to appear in *Castrovalva* and long time monster-playing regulars Pat Gorman and John Scott Martin. John Leeson played K-9 for the first time, using a microphone to distort his voice, which he later abandoned preferring his own imitation of the original sound.

Incidental music was from Dudley Simpson and Target's novelisation of the script came from the prolific pen of Terrance Dicks. Not exactly a triumph, the story comes over better in print than it did on screen.

Richard Marson

PETER DAVISON

Looking Forward, Looking Back



Still in his early 30s, Peter Davison can afford to look back with satisfaction on a career that has flourished and gone from success to success. He is first and foremost a television actor, someone who has succeeded in combining the charm and good looks that appeal to family audiences with a range of parts that don't pigeon-hole him as a grown up public schoolboy.

His credits before coming to *Doctor Who* were chiefly of the lightweight variety. Since leaving, he has tackled different challenges including classic serials (*Anna of the Five Towns*), television presenting (*'L' Driver*) and comedy/drama (*A Very Peculiar Practice*).

When interviewed at the BBC, he was just completing work on a new season of that enduring hit *All Creatures Great and Small* and alternating with this a second series of the cult favourite *Very Peculiar Practice*.

Davison still looks fresh-faced, and he certainly has plenty of charm, but it's clear that he's nobody's fool and has an honesty which is refreshing and sometimes surprising.

Starting with the current project, *All Creatures*, how hard was it to go back to a full series of a part he had first played in 1977? "Not in the least – not from the point of view of doing it. I don't know what it looks like yet. We really just slipped back into it.

"There was an advantage in that we weren't trying to re-create ourselves as we were then. The series has moved on in at least the same number of years as there have been in real life. Though Tristan married in real life, they don't marry him off in the series, as he's now their last chance of female interest!

"When we did the first special, all of us were very anxious about being different to how we had been, as we were older and felt we should act this in the performance. When it came round to doing this series, I think we'd all thrown that out of the window, because we realised that actually you can't change it too much, or you lose the thing that made the show successful – the relationship between the three vets. Though I *am* older and wiser in myself."

In the new *All Creatures* season, James Herriott has supplied the BBC with story ideas, rather than the BBC having to take all the plots from the books. This way, the series might continue into the 1990s. As Davison has a name for being rather a worrier about typecasting, did this bother him? "I don't think I'm any more worried than any other actor. I have managed to work solidly in the past ten years and to do fairly high-profile things, but I suppose I do tend to think there's a problem coming around the corner.

"Typecasting is not really the right word – that's being offered the same sort of thing, and that I think I can cope with. Within a varied career, I have been very typecast. It's more the fact that some people don't employ, because they say, 'Oh no, he's from that, we can't have him in this.' Fortunately, that hasn't happened yet."

"I don't feel that the stage is where it's at."

Davison's career has been very television-based: "Oh yes. No films at all – to be frank, they haven't really come up. Every time good little parts have come up, I've been working. No one has been clamouring to make me a star!"

Does he suffer from camera boredom, longing to get back to live work, which is often the claim of actors? "I think they're lying actually – usually it's after television has given them up. I'm not saying that it's not good to go back to the stage sometimes but I don't personally feel that the stage is where it's at. I don't see that at all.

"I enjoy doing stage work, but it has tremendous drawbacks. You're doing the same thing several months on end and you can never quite produce a definitive performance. You think you've done it really well one night – you think, 'I've really cracked this performance,' and the next night it's rubbish and doesn't work at all. And of course at the end of it, you have absolutely nothing left, apart from memories. On TV, you've created something that's been recorded for posterity.

"Things are done differently on different shows. A lot more trouble is spent on *A Very Peculiar Practice* than on *All Creatures*, which suffers as a result. As actors, we're just as guilty as the director and producer of being blasé about it and thinking we can come in and just 'do it like that', without really needing a rehearsal. Sometimes it works but you always come a cropper in the end – there's no real substitute for sitting down and thinking it through.

"It's a question, too, of how right the director wants to get it, and that's not an individual criticism. *Peculiar Practice* is very well written and that's the difference – there's so much to get out of the script. You want to do justice to the script, so you work extra hard."

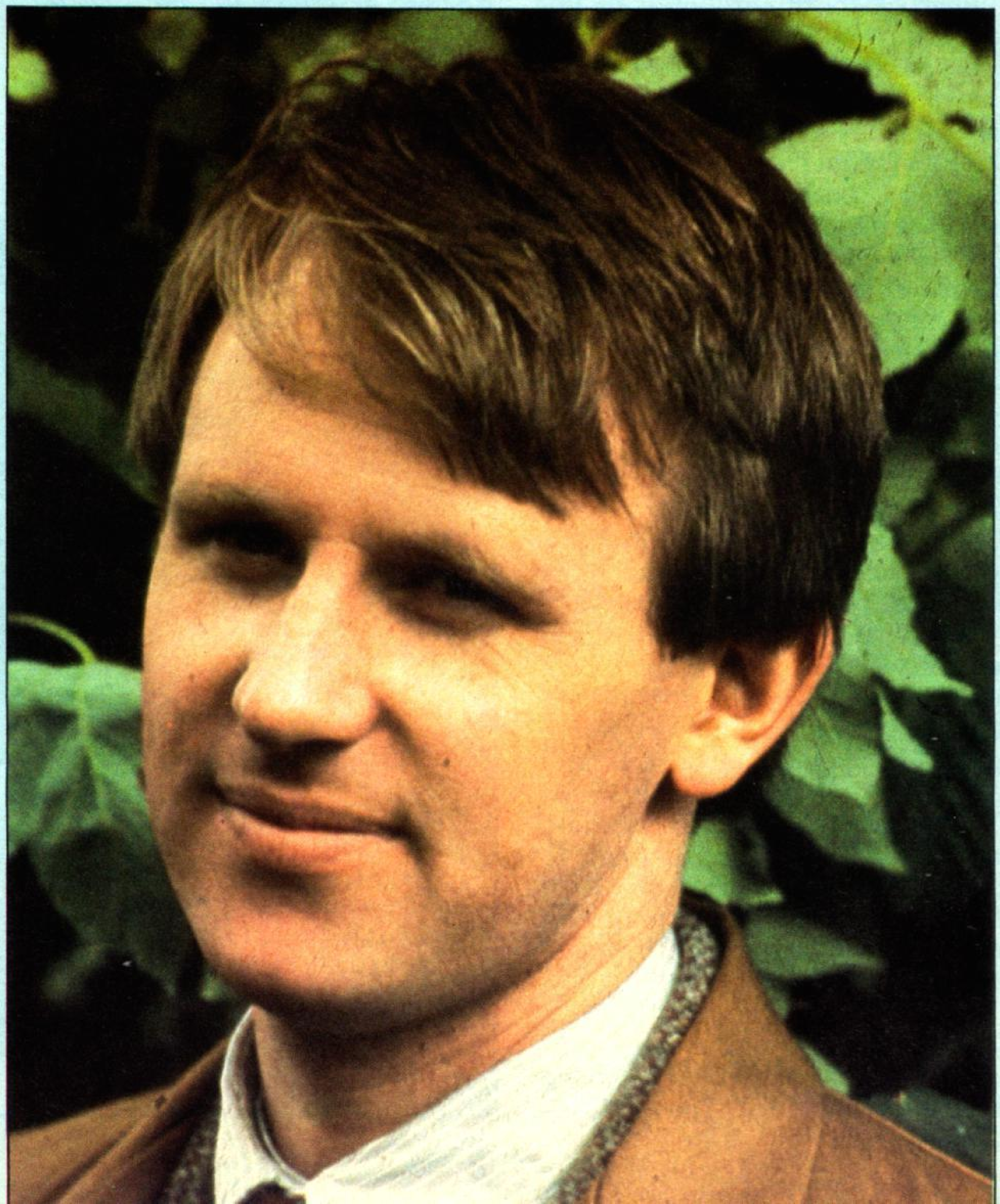
The biggest label of the Davison career has been the public schoolboy/youthful romantic tag. But Davison was educated at a Secondary Modern and tends to resent the public-school label: "Unless you make a positive move to say 'I will not play any more of these types', you are a bit stuck. It's the luck of the first part that brings you to public attention. They kind of label you with that.

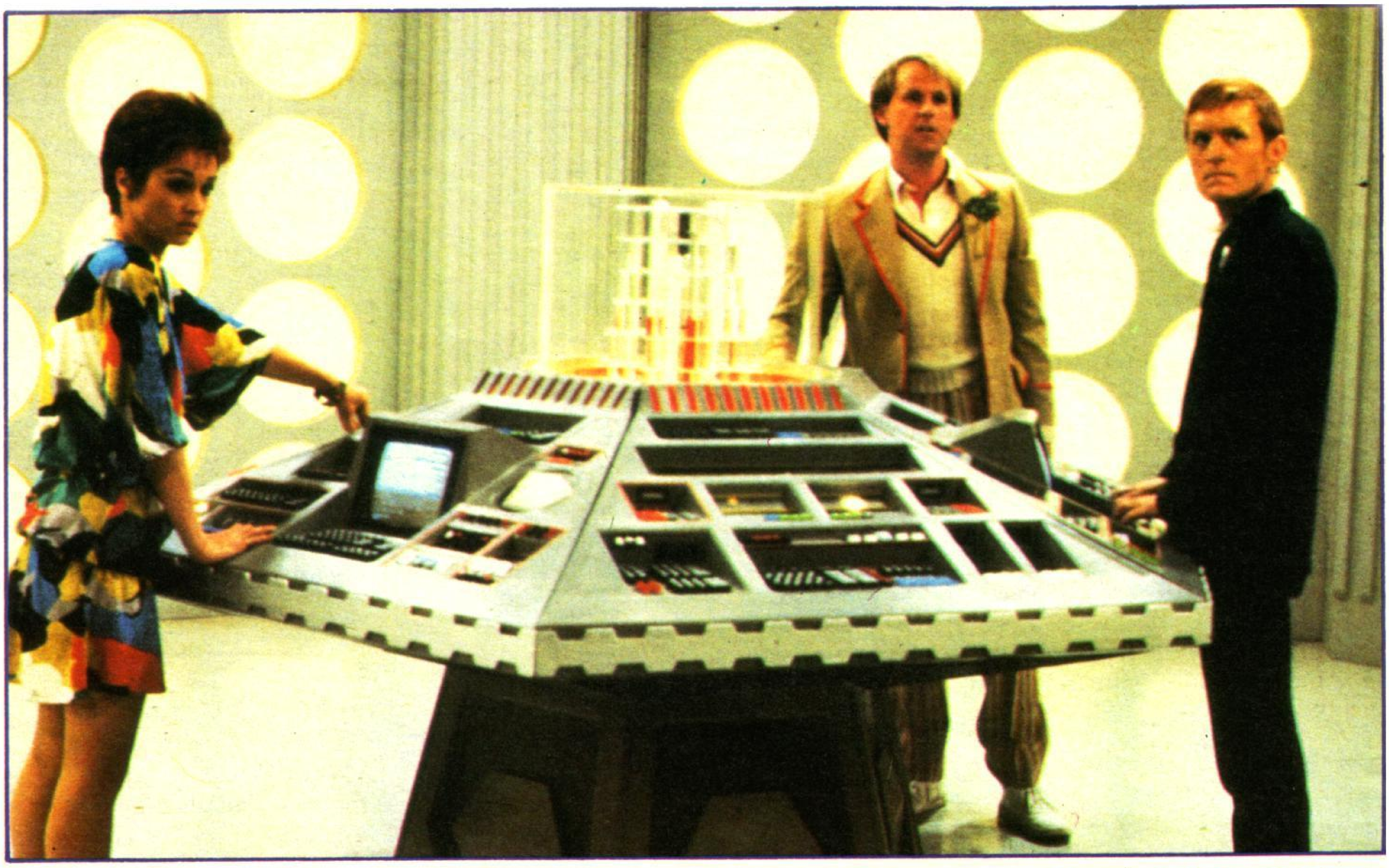
"I was never by nature a rebel – I never wanted to offend people, I just wanted to do what I wanted to do, so I'm quite at home being a cosy figure actually. It's quite nice to be liked by little old ladies. But I do find it disconcerting sometimes when people meet me and they expect me to be wearing blazers all the time.

"I *could* say after these series, 'I won't accept any similar parts, I want to play a different part,' and I'm sure if I put myself out of work for six months to a year, maybe a part like that would come along. But it wouldn't necessarily be successful and I wouldn't necessarily be any good at it and I wouldn't necessarily enjoy doing it, which seems to me the most important thing. If I enjoy doing it, I'll do it. So, I've never really had a master plan.

"I find the worst thing about papers is getting them to print what you actually say."

"I find the worst thing about papers is getting them to print what you actually say. Going back to this ▶





public school thing, they have this insistence on putting everything I do say into kind of public-school language. 'Did you enjoy this series?' they'll ask, and I'll say yes and they print it as, 'Yes, it was jolly good fun.' Loads of 'goshes' flow all over the place.

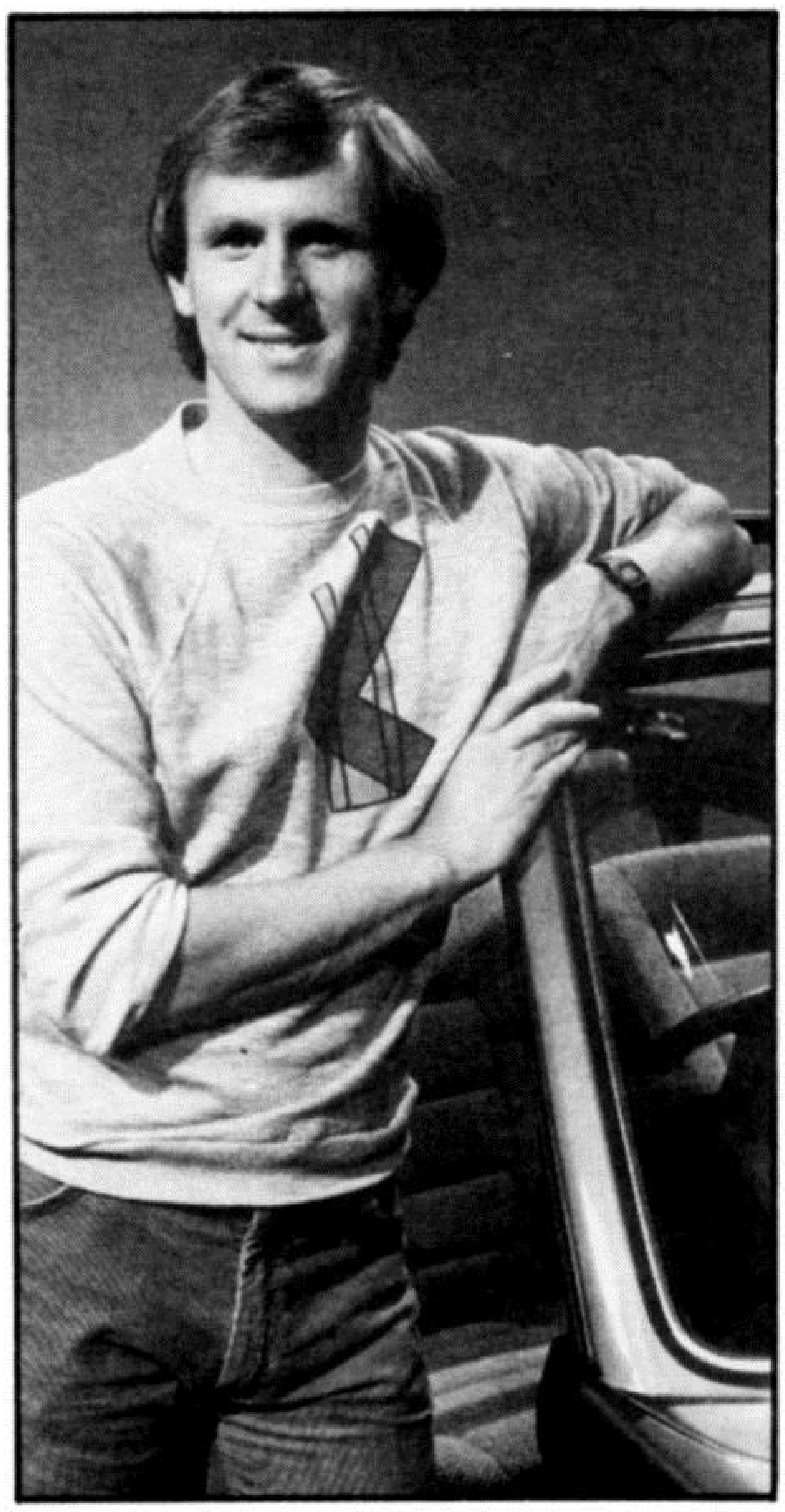
"I'm a bit boring for them really, because they haven't got any dirt at the moment. They keep going for *EastEnders,* which is fine by me, but appalling for them. My mind boggles with the press, because they must know they're inventing this stuff but it's just getting worse. There's nothing you can do about it. The general assumption is that any publicity is good publicity but often it's actually terribly distressing.'

As a 'popular' actor, Davison must have had to deal with all kinds of different fandom. "With *All Creatures,* it was mainly very young girls who wanted to be vets and Americans who'd seen the show. You get a lot of public recognition for commercials. Being married to Sandra, people used to see me in the street and shout [puts on squeaky American accent] 'Be home in twenty minutes!'

"I'm always getting 'Where's your TARDIS?' – all the time. With *All Creatures* it was 'Would you have a look at my dog?' These things

Above: A scene in the TARDIS console room. Peter Davison feels that Tegan (played by Janet Fielding) wasn't right for his Doctor, while Turlough (Mark Strickson) "was locked away in a cell".

Below: Sharaz Jek (Christopher Gamble) confers with the Doctor over the poisoned body of Peri (Nicola Bryant), in a scene from Davison's favourite story, Caves of Androzani. It was also his last.



people actually think no-one has ever said before! With the *Doctor Who* fan thing, in a way I find it kind of sad. A lot of the fans are fine – they like the programme, know everything about it and there's a small proportion of those fans to whom it is like a religion and get terribly offended when you're talking about the programme.

"I remember the first convention I ever did, they asked my philosophy of *Doctor Who* and I said 'I get the script and learn the words,' and they thought that was an awful thing to say. They do care about it, as I did when I was doing it myself, but at the same time you have to laugh at it, too, or it gets very po-faced.

"I do find that with very few exceptions, you can never become friends with fans. Because underneath it all, they are still fans and they are in awe. I remember once I got on quite well with a couple in America and they then asked me to sign an autograph in a particular way and you suddenly think, 'Wait a minute, if you're supposed to be friends with these people, and you invite them into your home . .?

"It doesn't work, though they're very friendly and very nice and we've all done a lot of conventions in America. I haven't done so many this year and I'm not very sorry about that, because it's a case of overkill. The popularity of the series there *is* overrated – it's not quite as popular as people perceive it to be. It's on local stations, usually very late at night and it has a very strong cult following. It doesn't go much beyond that."

"I think I suffered a bit from going through a Tom Baker backlash."

The Davison Doctor has been most attacked for a kind of blandness – a lack of the alien quality possessed by his predecessors. What was Davison's reaction to these criticisms? "Well, it was a very difficult situation. I was offered the part of *Doctor Who* and cast largely on the basis of being, as John-Nathan Turner perceived me to be, a personality actor. What he thought was my character was basically Tristan. Therefore it was quite important to him that I brought a lot of Tristan to the character of the Doctor. So he didn't want me to be very wacky.

"I really think I suffered a bit from going through what I call a Tom Baker backlash. They wanted to take the jokes out of the programme – they didn't want any jokes. And we had to fight – I had to fight – for two-and-a-half years to get jokes in the programme. Every time someone would write a script, they'd cut all the jokes out.

"I'm not a wacky, eccentric person; therefore if they wanted a wacky, eccentric person, John would have cast one. He did not want me to do that. I went along with what he wanted – he was the producer – and he wanted me to play it in a certain way. I'm sure if he had wanted me to be wacky and eccentric, I could have done it, but I could never play the part in the way Tom Baker did. I'm not by nature like that."

Part of the problem, as Davison saw it, was with his companion Tegan: "I didn't think Janet's character worked, which is nothing against Janet, who thought maybe I did have something against her!

"We actually got on very well, but I don't think that kind of aggressive person, who's always getting at the Doctor, works. I think there's got to be a feeling that they're on the same side. Okay, the companion gets fed up with the Doctor when he doesn't do something right, but they're basically on the same side. With Janet's character and with Turlough, I think you came very close to having two companions who very definitely weren't. I think that was a frustration for Mark too; he couldn't do anything. They used to lock him in a cell!"

Badly written and reasoned scripts were another thorn in Davison's side: "Yes, I found that a big pain. Some of the scripts were extremely duff. If we ran out of money at the end of a season as well, the whole programme looked duff. *Time Flight* personified that. No money! What do you do? You're stuck there, in Studio one, with tiny models of Concorde and ridiculous polystyrene granite rocks. It was just absurd."

Was the script factor one of the keys to his relatively early departure from the part? "I think so, yes. I was actually very unhappy with the second season, script-wise and concept-wise. I just felt it didn't go anywhere and John couldn't quite decide if he was having old monsters back or new ones. And I wasn't very happy with me in it.

"It was then – in the second year – that I had to decide if I wanted to do a fourth year, because of the way it works. But I just wasn't sure about the programme.

"John and I have always got on very well but we did have a creative difference over the direction in which he wanted *Doctor Who* to go, and the direction I thought it should go in. We talked it through and I decided I would be better off if I left.

"As far as companions went, I thought there should be one companion, who was a fairly nice person, to work with the Doctor – preferably Nyssa, although I wasn't insisting on her, and also I thought it needed to get away from turning into a sort of variety show in space.

"If you look back to the first season of *Doctor Who*, I know now it looks very tacky – sets that wobble and all that – but it had a kind of mystical quality in it – an atmosphere which was disappearing when I did it, and which I think has completely disappeared now. It was that atmosphere which made the need to compete with special effects not necessary. We can't – certain effects we did fine, but you've got to know your limitations and you can't expect to compete with *Star* ▶

Wars in BBC Television.

"It wasn't a row at all – indeed, I didn't decide until about two months after our discussion that maybe I should leave. It was kind of frustrating coming to the BBC rehearsal rooms every day as well, and seeing people doing other things."

Would Peter have been more attracted to the shorter seasons of today? His reply was immediate: "No, I think that would have been less attractive. It seems to me that you get the worst of both worlds really. A, it doesn't keep going very long work-wise, and B, it ties you down just as much, because there isn't very much you can do while you're *Doctor Who*.

"Another contributing reason why I left was that for two of the years I was doing *Sink or Swim* and *Holding The Fort,* and then an *All Creatures* special. After they stopped, I knew there was nothing new that someone would offer me in my three months off.

"I worried too that if I did a fourth year, I'd probably do a fifth year and you kind of end up doing seven, which I think is too long. It's lucky with hindsight, really.

"I felt happier with my last year and happiest with my last story (*The Caves of Androzani*). Very good director, but the most unlikely good director you'll ever meet, actually. For the first three days, I thought, 'What is this guy doing? If you've ever met Graeme Harper you'll know he's like some kind of human dynamo. He was darting all over the set saying, 'I can do this from here, I can do this from here,' and I thought, 'Oh my God, this is going to be just terrible,' but of course, it was great. But I have no particular preference for a director. People like Graeme are great because they're enthusiastic and they're going to do this the best way they can and he was always excited by it, which kind of spurred us on. Someone like Peter Moffat I love, too, because as well as keeping an eye on you, he allows you to do what you want."

Has he continued to watch the show? "I have to say, I didn't really. I watched Colin's first one, as it was at the end of my last season but I didn't like it much. I think Sylvester is very good but I think it would work much better if they went back to the older sort of story, because he is eccentric and kind of wacky, but the stories are wacky too, which I personally don't think works. It's not as clever as *Hitch Hiker's.* I don't think *Doctor Who* has got that kind of university humour. I think it would work better if Sylvester was the kind of eccentric figure in the middle of a serious story."

Moving on to Peter himself, is he very much an actors' actor, or is his job one he leaves behind him at the studios? "I don't find acting all-consuming at all. Neither Sandra nor I talk about it, really. I don't talk shop.

"You do take it home with you a bit, in that if you're playing a really depressing part, then you tend to get depressed, but I never sit at home and talk about a part. Most of the friends I have are not in the business at all – most of them are school friends.

"I've never been in love with acting in the way that some people are. They love going to the theatre and seeing various shows and a lot of it is the whole thrill of show-business, which I don't enjoy at all. I don't object to it, but it's not me.

"I think Sylvester is very good, but I think it would work better if they went back to the older sort of story."

"There's a very stereotyped image of the business and it's generally wrong. I've never really understood the total inability of television and films to imitate themselves. When you see a thriller set in a TV studio, no-one ever behaves like that in the real thing.

"I think I'm a very devoted father and I will have all the dilemma of deciding with Sandra about whether to have our daughter privately educated or not. Private education gives you the enormous benefit of self-confidence – which I didn't have when I started out – but I just don't know.

"Sandra, being an American, is very keen to send Georgia to the best-known English schools. I rebel against that but I'm coming round to it, almost because she's a girl and they need a bit of help, simply because of a male-dominated society. They need that kind of assurance. I don't mind if she goes on the stage – I think she almost certainly will."

"My greatest joy is doing absolutely nothing."

"My interests – well – I don't go to the cinema much, though I ought to. I tend to watch videos! My greatest joy is actually doing absolutely nothing – not having to get up and do anything. I can just sit there and let an hour go by. Or spend hours just wandering round the house. I used to play cricket – but people expect too much of you and it ceases to be relaxing."

Appearing as himself is another aspect of Davison's career. He's been on everything from *Blue Peter* to *Nationwide.* Wasn't this rather at odds with his quiet life off camera?: "No, I don't mind that kind of thing at all, as long as no-one expects me to be entertaining. I don't mind *Wogan* or anything like that – indeed especially not *Wogan,* as he likes to take part of the entertaining on himself. A lot of actors you see on *Wogan* are helped out by him.

"What I don't like are the ones where you're the one that has to come out with the anecdotes and be funny. I'm not very good at that at all. The worst one ever was *Boxing Night At The Mill.* It was very much a parade of guests, expected to be funny and it was just terrible. Hopeless.

"Doing *Blue Peter* was very funny, because they always want you to hold the cat, so every time they cut away to something they'll shove this cat in your lap and every time they come back to you the cat will run away. And this goes on and on."

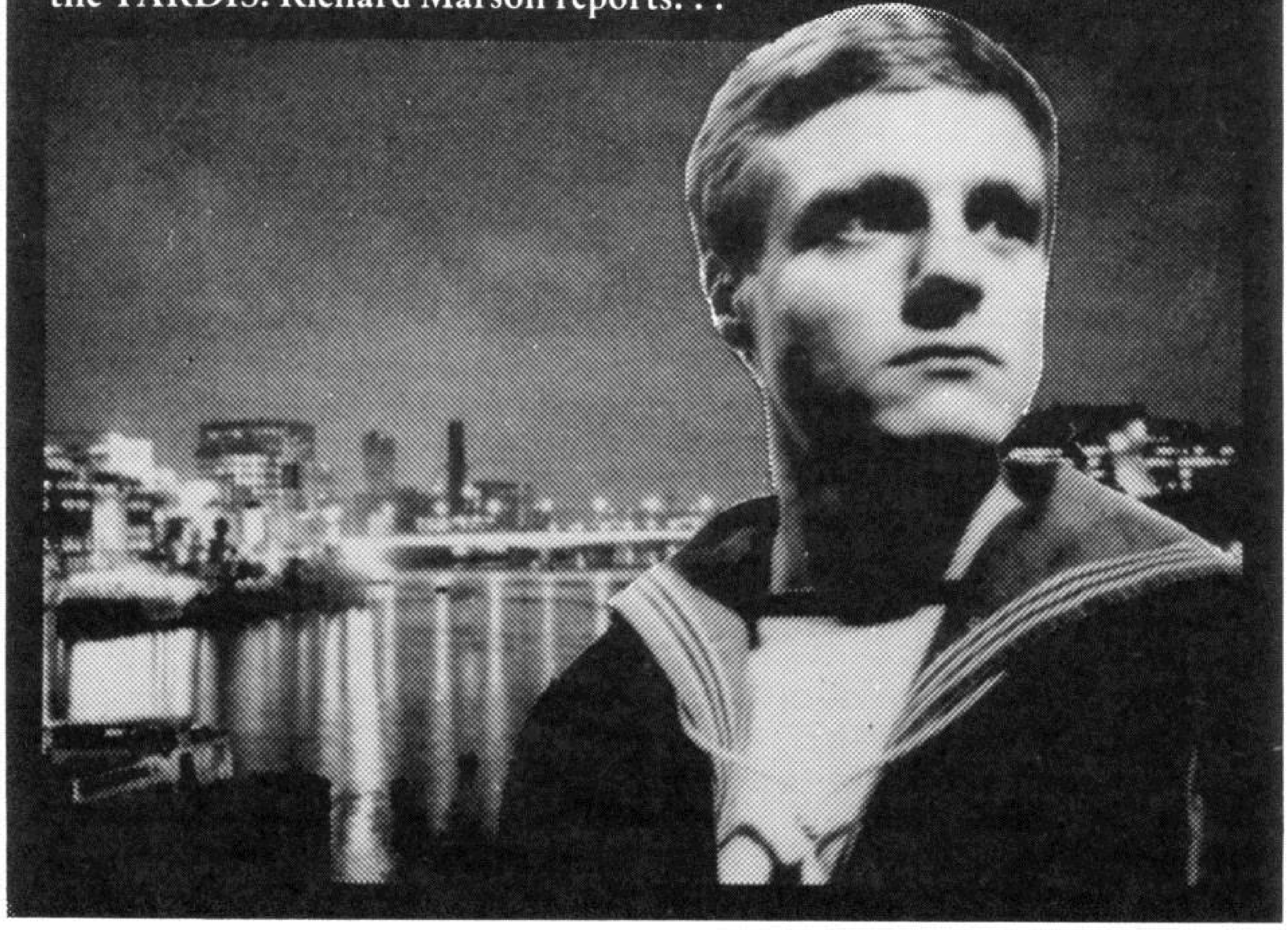
For the future, Davison says in that great tradition of all actors that he's "open to offers". He concludes: "Of the sitcoms I did, I didn't like *Holding The Fort* and I did like *Sink or Swim,* because one was good and one was bad. The biggest thing I'd like to do would be a film – something I haven't done before. You'd think I could get in there somewhere, wouldn't you?"

Richard Marson

Our thanks to Peter Davison's agent, John Mahoney, for arranging the interview.

Travelling Companions

Practical and reliable, Ben was to be thankful for his navy training during the adventures he embarked upon, when he followed Polly into the TARDIS. Richard Marson reports. . .



Ben was one of the Doctor's most loyal and reliable followers and he was to form the perfect antidote to the unruly influence of the Second Doctor. There was, of course, a very good reason for this. Ben was a sailor in the merchant navy, trained in the traditions of centuries of British seamanship, and used to obeying orders from those unquestioningly accepted as his superiors.

Ben joined the Doctor partly by accident and partly, perhaps, by design. Last month, we looked at the impulsive character of Polly, who travelled with Ben and it seems more than likely that she wanted to enter the TARDIS out of curiosity, while Ben was more concerned with returning the Doctor's key.

Ben's training was to be a big help in his adventures with the Doctor. He was full of energy and vigour – he probably joined the navy to escape his rough background and to satisfy a spirit of adventure. Not academically bright, but practical – that was the key to Ben and it was to prove a great help in his journeying, not only to himself but also to his fellow passengers.

In *The Smugglers*, the TARDIS crew got involved in what amounted to a very rough-and-tumble encounter with history, but fortunately for Ben, his natural skill for survival saw him through. In *The Tenth Planet*, he applied himself to a sensible, workable way of dealing with the threat of the Cybermen and in *The Highlanders* his love of the sea was to be severely tested as he suffered a nasty keel-hauling. All in all, Ben had an extremely dangerous time aboard the Doctor's ship, but events happened so quickly, he scarcely had time to reflect upon this fact.

Just as Polly was very attached to her crew mate, so Ben showed a fierce loyalty towards the pretty young secretary who had first charmed him in one of London's trendy nightspots. Though he would never have admitted it to anyone but himself, Ben found Polly fascinating, not only because of her physical attractiveness, but also because she was so obviously the chalk to his cheese. Theirs was the archetypal attraction of the opposites – her talk was beyond him at times, but he knew he could still impress her with his first-hand experience of life and his ability to cope calmly and effectively in the crises in which they found themselves – with such terrible regularity!

This is not to say that everything aboard the TARDIS was always plain sailing. The First Doctor was not known for his good temper and was apt to be especially irritable when confronted with less mature companions who had all the impetuosity and curiosity of youth.

Though he kept his feelings hidden most of the time, the Doctor was hardly likely to travel with people he didn't like, and perhaps Ben reminded him a bit of earlier friends like Ian and Steven. All three were similar in their physical capabilities, though very different in their actual characteristics.

The Second Doctor was more of a mystery to Ben. Under his predecessor, Ben could quite understand who was boss and who gave the orders, but with this newcomer, the roles seemed almost reversed, at least to begin with. There was the initial puzzle of working out just what the Doctor had undergone beneath Ben and Polly's amazed eyes, and then the shock of getting used to a completely changed version of the same man.

Actually, Ben quickly realised that whatever the surface appearances, the Doctor was still pretty clued up and in control – it was just that he preferred to look like a scarecrow and act like an anarchist. There was more friction on board ship after this new Doctor arrived, but the atmosphere was less formal and more of a team feeling emerged.

This team was rather disrupted by the arrival of the young Scots piper Jamie. Jamie was competition for Ben – not only in terms of Polly, but also in terms of the action. To make room for the newcomer, there was some drastic pruning of the available lines and rapidly, the development of Ben's character drew to a halt. He stayed the same basic type – reliable and down-to-earth, practical rather than academic. But that was as far as it went.

Not surprisingly, the actor playing Ben, Michael Craze, wasn't happy with this state of affairs. He made his feelings known to the producer, Innes Lloyd, and his co-star Anneke Wills became just as perturbed. The atmosphere on the set was no longer as close and it soon became obvious that four was just too many in the TARDIS.

Lloyd acted, dropping Ben and Polly, who left after being returned to their own time during *The Faceless Ones* (see *The Companions*, **Doctor Who Magazine, Issue 133**). Ben was returned in time to get back to his ship and, presumably, take up his life where he had left off. But few believe he can really have gone off to sea again for long, with Polly still in London and with a set of incredible adventures under his belt, adventures that rather eclipsed anything the navy had to offer.

As for the actor – well, like so many others, work didn't exactly flood in. Aside from smallish parts in anything from *Crossroads* to *Victoria Wood*, Michael Craze opened a pub and started a family. He appears regularly at conventions, and remembers with great fondness and little bitterness the happy months he spent with the series. His creation of Ben fitted the bill exactly, and for any actor there can be no higher praise than that.

After Image

DELTA AND THE BANNERMEN

New writers are necessary for any long-running series, as a valuable source of fresh ideas. Many people thought that the first full Colin Baker season was a victim of tired writing and with the arrival of Andrew Cartmel and a new roster of writing talent for this season, expectations were that Sylvester McCoy's first series would avoid the fate of his predecessor.

However, there were times during this story where I caught myself wondering just what programme I was watching. It was certainly unusual, and it left me with a kaleidoscope of impressions, good and bad.

Production was generally as glossy as ever, though the videotaped exteriors were rather too bright and artificial-looking for a fantasy show such as this. Chris Clough is a talented director, though, and this showed in the many impressive sequences.

Clough's talents don't just lie behind the camera. He's also providing the series with fewer 'big names', bringing us instead the kind of fresh talent that the programme used to be renowned for. All the younger parts made a good first impression, especially Ray and Billy. Belinda Mayne's Delta was disappointing, though – she seemed more like a refugee counter girl from Tesco's than a desperate alien princess.

The older hands in the cast provided more conviction – resisting the temptation to ham it up – and these included Richard Davies, Don Henderson and the dreaded Ken Dodd. In fact, Doddy's cameo was fine and he performed without bringing that nauseating 'variety' label to the series which was fans' greatest worry.

As chief villain Gavrok, Don Henderson was far and away the best thing about the whole story. He really seemed to have given his part a lot of thought and he was utterly convincing – menacing enough to counterbalance some of the lighter aspects of the script.

LIGHT-WEIGHT

And let's face it, there were a lot of light elements to this story, which was basically a bit of a run-around, albeit with some interesting ideas thrown in for good measure. There were too many characters for the length (the unnecessary American agents were a case in point) and the period setting was a little forced.

As a kind of satire of '50s American drive-in movies, *Delta and the Bannermen* was clever, but I wonder how many people picked up the parallels between those corny 'I married a man (or in this case woman) from Outer Space' movies and this particular plot. It was all quite funny, but rather insubstantial and as a whole this story would probably have been at home with a laughter track – drama not being much in evidence. But styles change, and though this certainly wasn't *Doctor Who* of the kind that first attracted me to the show, it seems to have its supporters, as the ratings indicate.

So, rather like the story itself, this review is seeking to be ambiguous. Yes, I found the story enjoyable viewing in itself, and a great relief from the tedium of the previous four weeks, but I didn't feel that what I was watching had much of a place in *Doctor Who*. On the surface it was attractive and satisfying, but when analysed it quickly becomes insubstantial and unsatisfactory. This is a shame if you prefer drama to spoof adventure, which is certainly my own preference.

At the moment, *Doctor Who* seems to be heading towards a new identity, that of a kind of send-up of different comic-strip genres. This was reflected in the musical score, which I rather enjoyed, but which was far more a part of the overall effect than usual. Without it, *Delta* would have been a diminished affair.

One aspect that I liked was the idea of the Doctor and Mel spending more than a few hours in one place. The sequences of the time travellers enjoying part of their holiday and Mel regularly changing her outfit gave a strong domestic credibility to the episodes. It's a great pity that this credibility wasn't extended to the basic conflict at the heart of the adventure.

SUB-PLOT

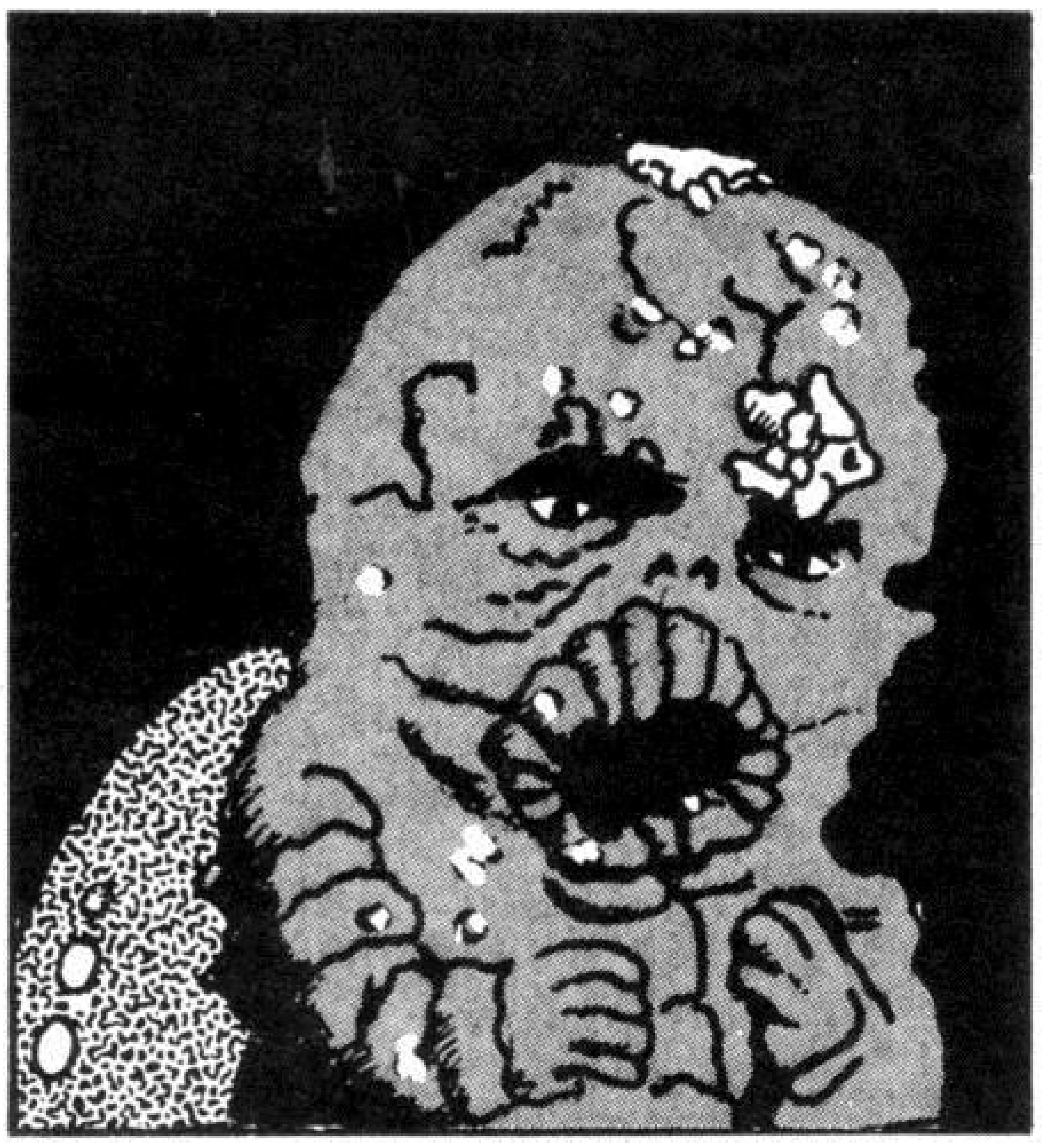
I found it very frustrating that we never learnt much about Gavrok and the Bannermen, except for their random delight in destruction of all sorts and their hatred for Delta. The Chimeron plus growing green child was better detailed, but even so, there were several loose ends.

Apart from the spoof element, I found Delta's sudden romance with Billy a bit hard to take, and all that messing around with the dreary Garonwy bored the pants off me, except that I'm quite fond of Hugh Lloyd from his years of comic parts in classics such as the *Hancock* shows. Roald Dahl used bees and royal jelly to much better effect in his creepy short story, and the significance of the whole Garonwy sub-plot was rather underplayed (in other words – confusing!)

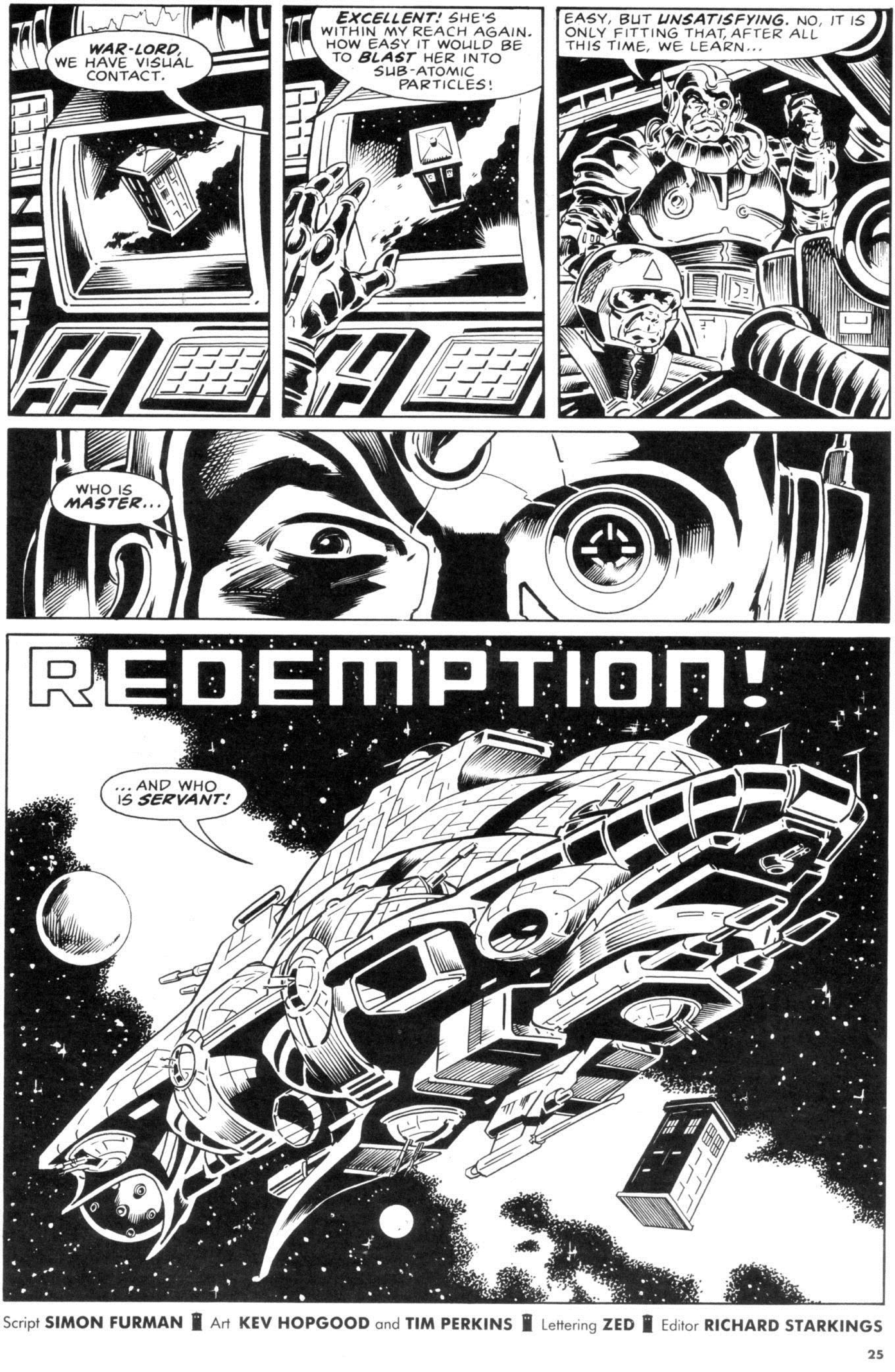
But for all my reservations, I found *Delta and the Bannermen* easy viewing, relaxing, undemanding and in places it raised a smile. McCoy's performance was at its best here, and I liked the image of the Doctor haring along on a motor bike.

In a longer season, this story would have been a kind of welcome interlude from the more serious adventures. But in a diminished and more lightweight run, it stood out as a bit frivolous. I suppose this could be the emergent and predominant style of the Seventh Doctor, in which case I think the lightness of touch might encourage me to switch off and find something more demanding. Fun has its place in *Doctor Who* but not in every episode and not when the programme is still being produced by the drama department.

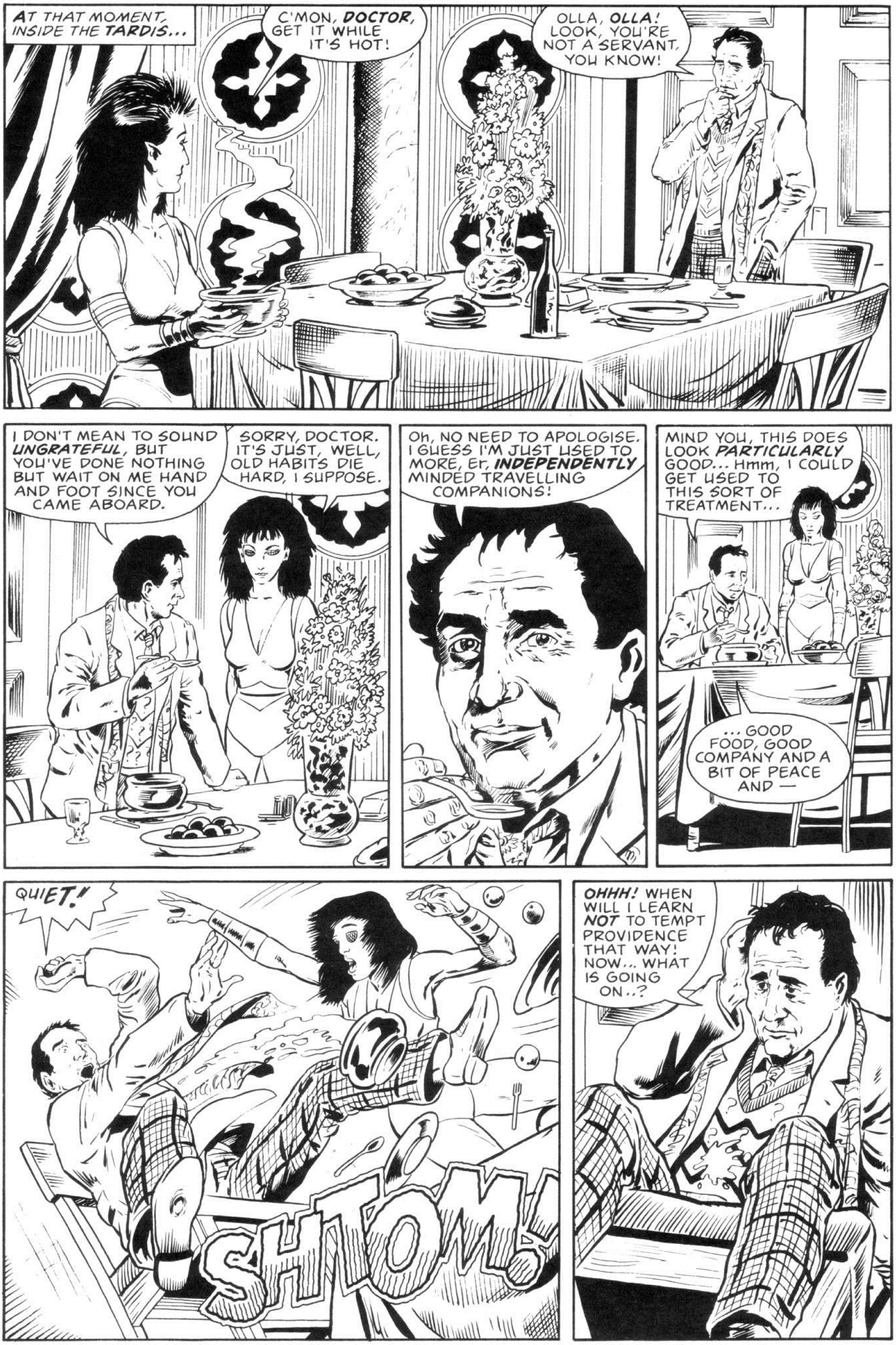
Richard Marson

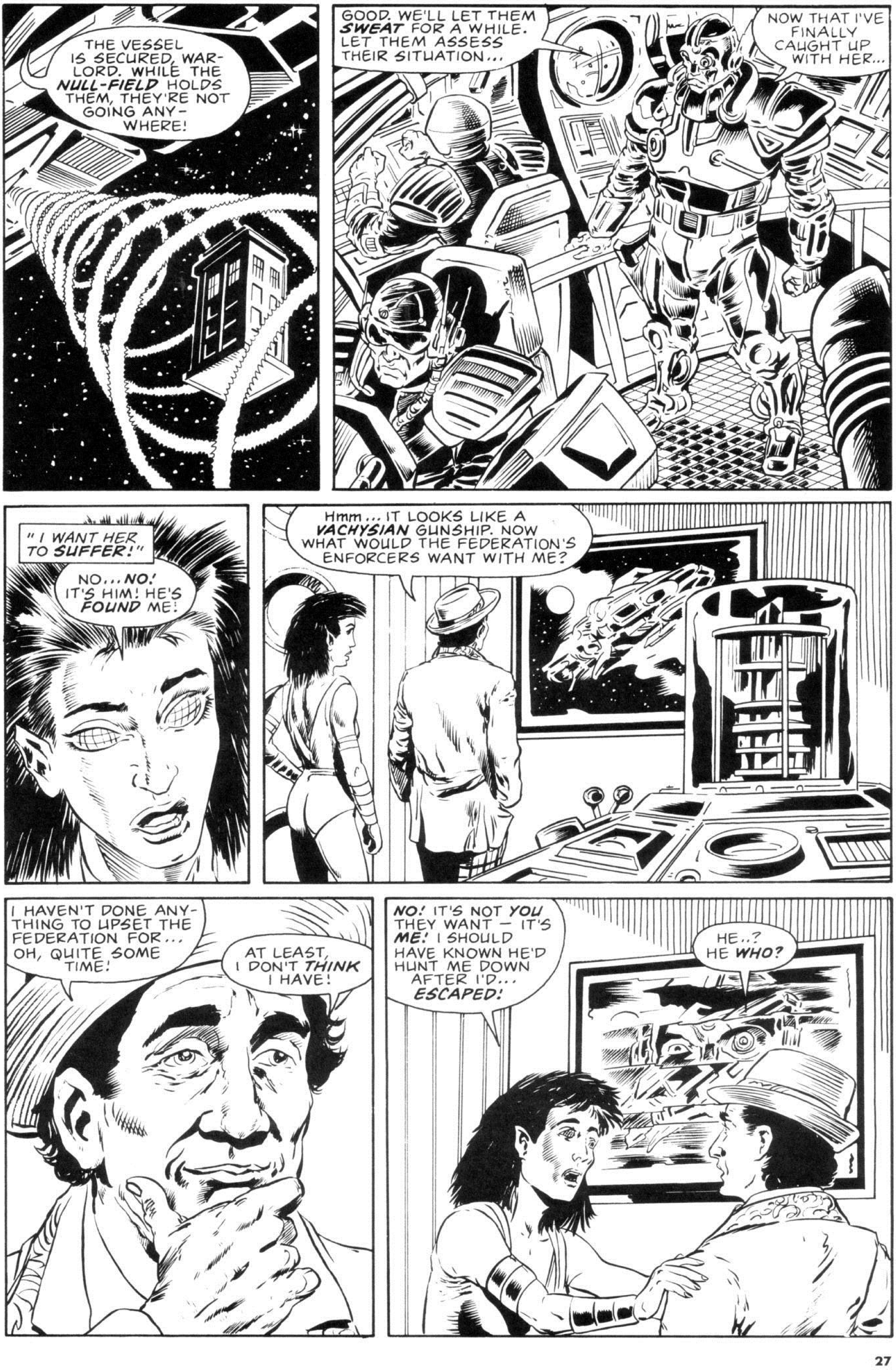


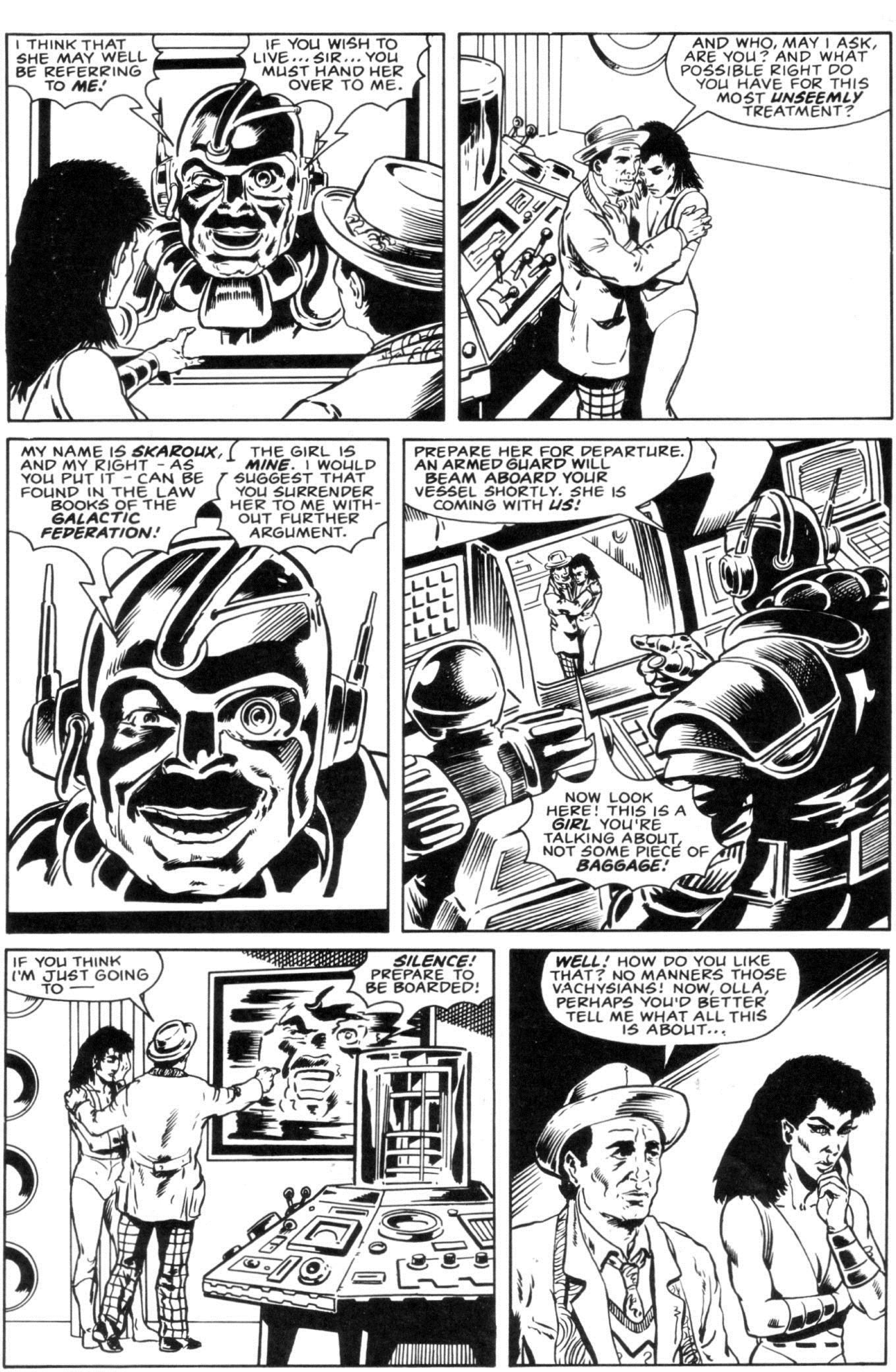
REDEMPTION!

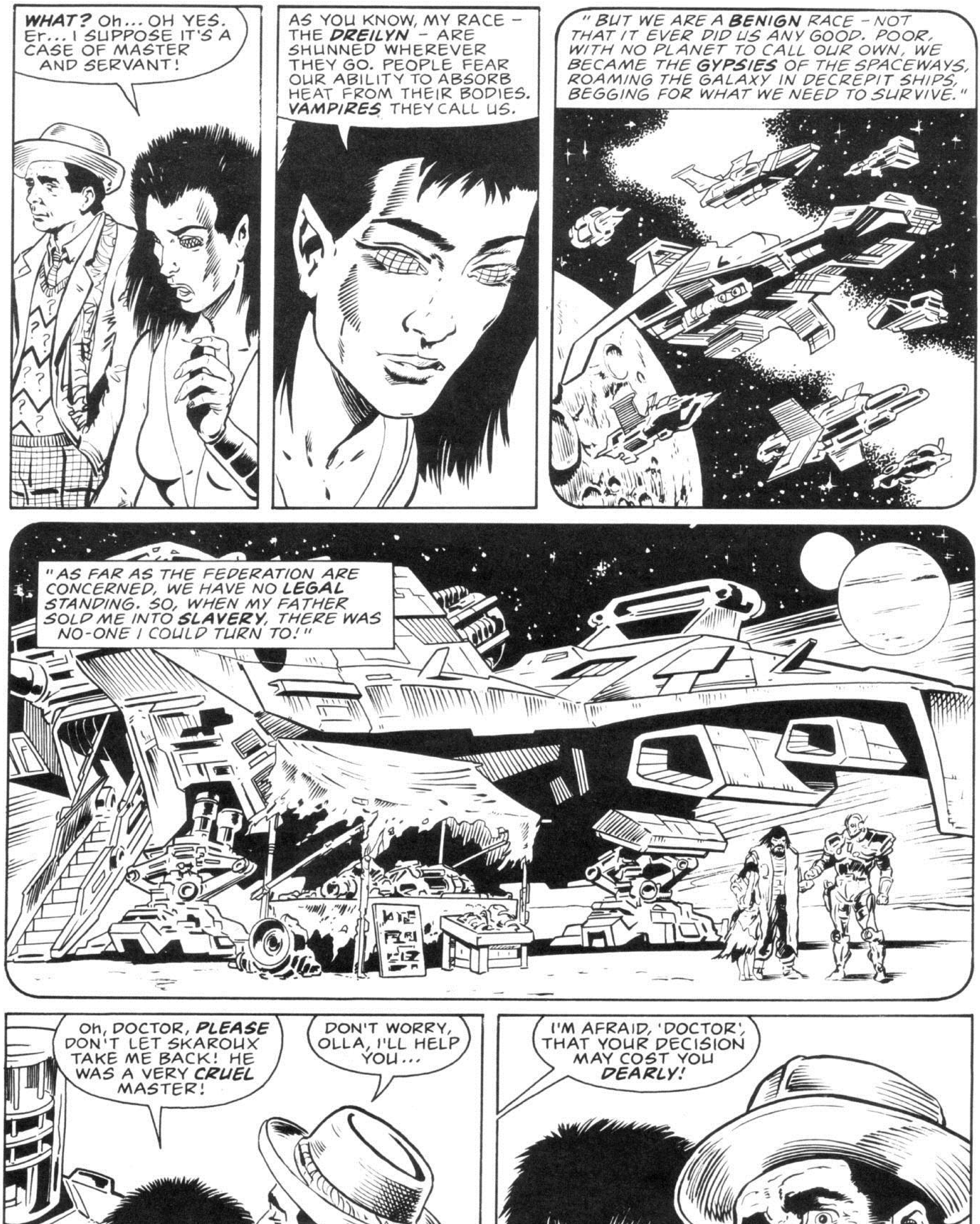

WAR-LORD, WE HAVE VISUAL CONTACT.
EXCELLENT! SHE'S WITHIN MY REACH AGAIN. HOW EASY IT WOULD BE TO BLAST HER INTO SUB-ATOMIC PARTICLES!
EASY, BUT UNSATISFYING. NO, IT IS ONLY FITTING THAT, AFTER ALL THIS TIME, WE LEARN...
WHO IS MASTER...
...AND WHO IS SERVANT!

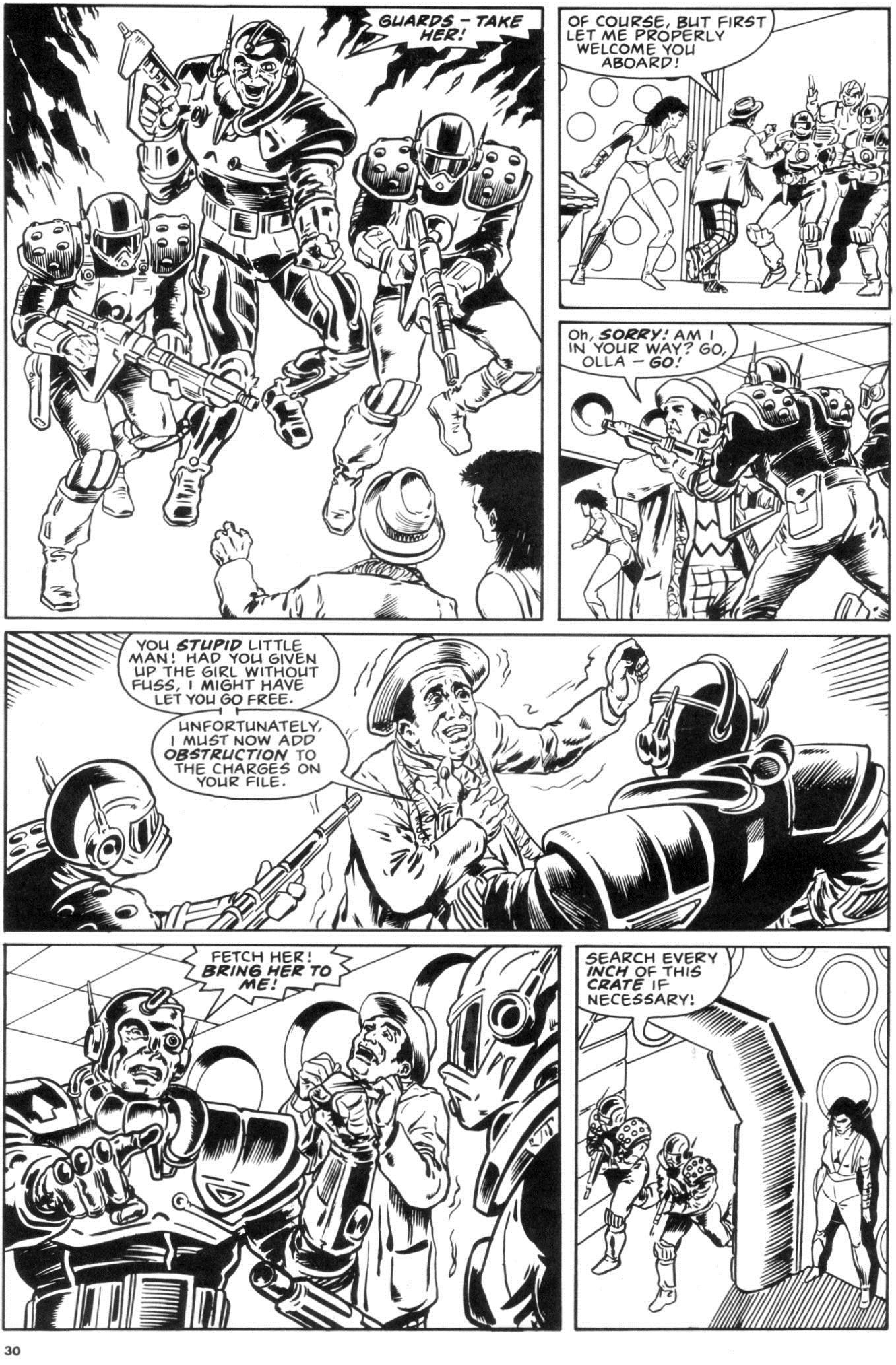
Script **SIMON FURMAN** ▮ Art **KEV HOPGOOD** and **TIM PERKINS** ▮ Lettering **ZED** ▮ Editor **RICHARD STARKINGS**

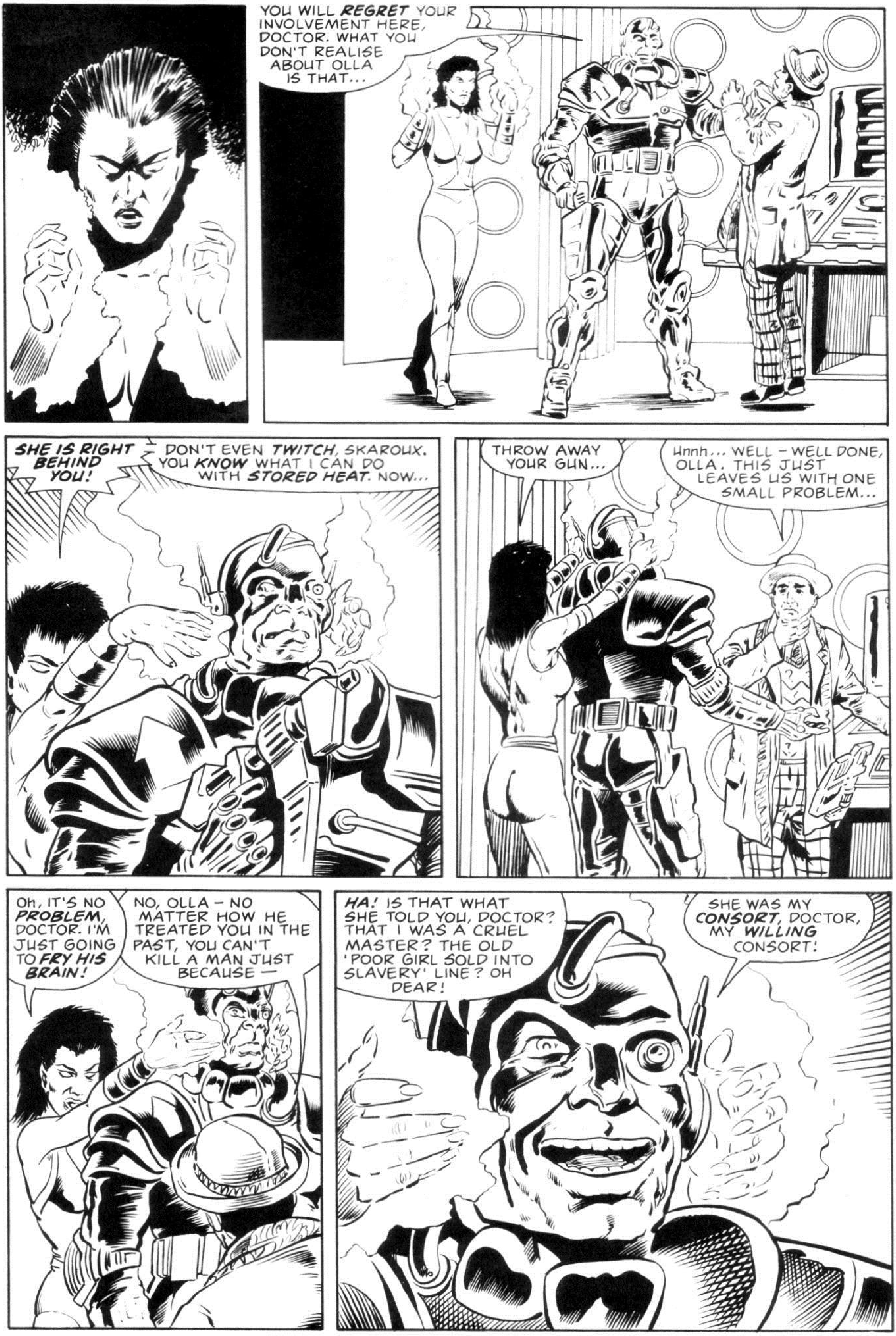

AT THAT MOMENT, INSIDE THE TARDIS...
C'MON, DOCTOR, GET IT WHILE IT'S HOT!
OLLA, OLLA! LOOK, YOU'RE NOT A SERVANT, YOU KNOW!
I DON'T MEAN TO SOUND UNGRATEFUL, BUT YOU'VE DONE NOTHING BUT WAIT ON ME HAND AND FOOT SINCE YOU CAME ABOARD.
SORRY, DOCTOR. IT'S JUST, WELL, OLD HABITS DIE HARD, I SUPPOSE.
Oh, NO NEED TO APOLOGISE. I GUESS I'M JUST USED TO MORE, Er, INDEPENDENTLY MINDED TRAVELLING COMPANIONS!
MIND YOU, THIS DOES LOOK PARTICULARLY GOOD... Hmm, I COULD GET USED TO THIS SORT OF TREATMENT...
...GOOD FOOD, GOOD COMPANY AND A BIT OF PEACE AND —
QUIET!
SHTOM!
OHHH! WHEN WILL I LEARN NOT TO TEMPT PROVIDENCE THAT WAY! NOW... WHAT IS GOING ON..?

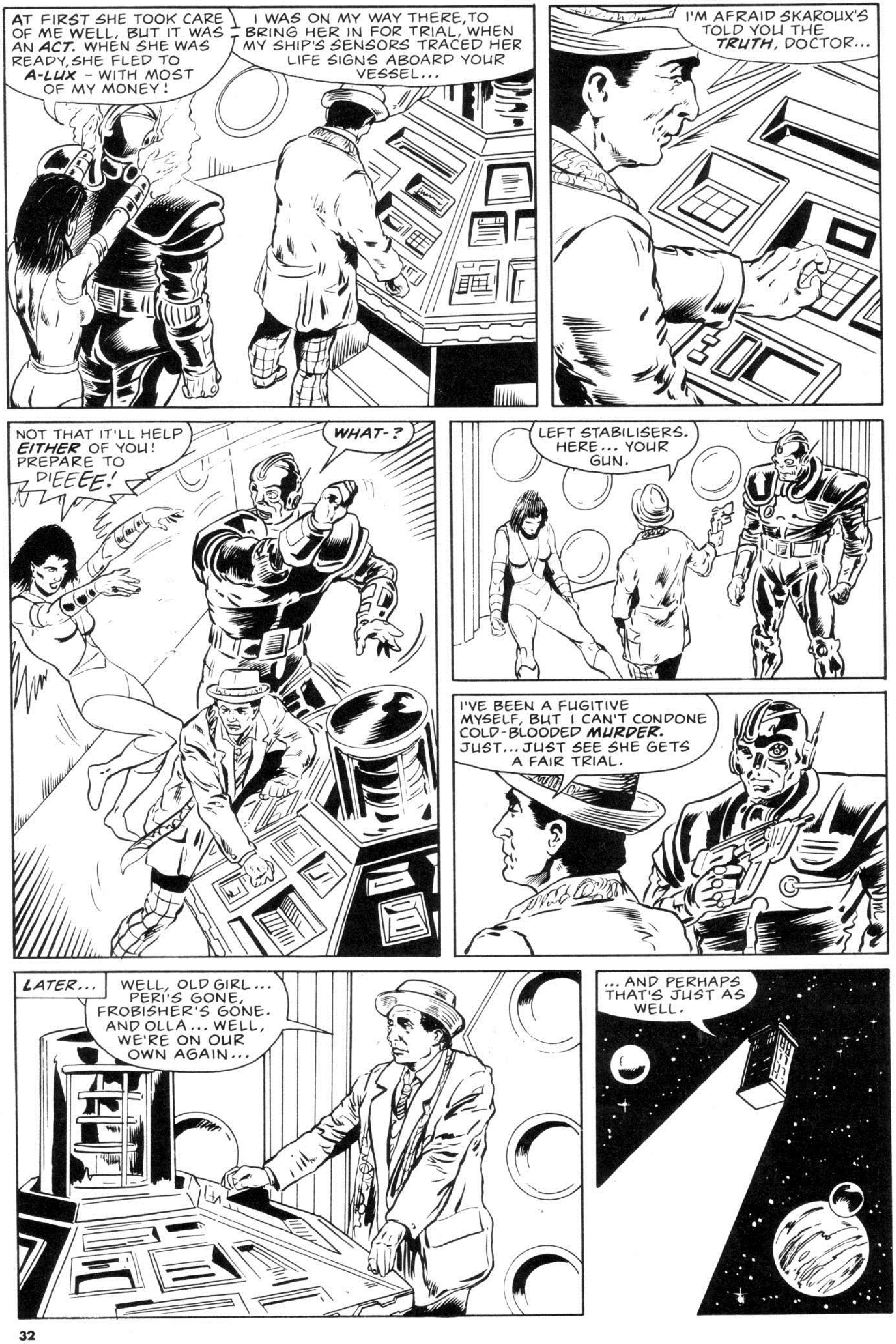

THE VESSEL IS SECURED, WARLORD. WHILE THE NULL-FIELD HOLDS THEM, THEY'RE NOT GOING ANYWHERE!
GOOD. WE'LL LET THEM SWEAT FOR A WHILE. LET THEM ASSESS THEIR SITUATION...
NOW THAT I'VE FINALLY CAUGHT UP WITH HER...
"I WANT HER TO SUFFER!"
NO... NO! IT'S HIM! HE'S FOUND ME!
Hmm... IT LOOKS LIKE A VACHYSIAN GUNSHIP. NOW WHAT WOULD THE FEDERATION'S ENFORCERS WANT WITH ME?
I HAVEN'T DONE ANYTHING TO UPSET THE FEDERATION FOR... OH, QUITE SOME TIME!
AT LEAST, I DON'T THINK I HAVE!
NO! IT'S NOT YOU THEY WANT — IT'S ME! I SHOULD HAVE KNOWN HE'D HUNT ME DOWN AFTER I'D... ESCAPED!
HE..? HE WHO?


I THINK THAT SHE MAY WELL BE REFERRING TO **ME!**
IF YOU WISH TO LIVE... SIR... YOU MUST HAND HER OVER TO ME.
AND WHO, MAY I ASK, ARE YOU? AND WHAT POSSIBLE RIGHT DO YOU HAVE FOR THIS MOST **UNSEEMLY** TREATMENT?
MY NAME IS **SKAROUX,** AND MY RIGHT – AS YOU PUT IT – CAN BE FOUND IN THE LAW BOOKS OF THE **GALACTIC FEDERATION!**
THE GIRL IS **MINE.** I WOULD SUGGEST THAT YOU SURRENDER HER TO ME WITHOUT FURTHER ARGUMENT.
PREPARE HER FOR DEPARTURE. **AN ARMED GUARD WILL BEAM ABOARD YOUR** VESSEL SHORTLY. SHE IS COMING WITH **US!**
NOW LOOK HERE! THIS IS A **GIRL** YOU'RE TALKING ABOUT, NOT SOME PIECE OF **BAGGAGE!**
IF YOU THINK I'M JUST GOING TO —
SILENCE! PREPARE TO BE BOARDED!
WELL! HOW DO YOU LIKE THAT? NO MANNERS THOSE VACHYSIANS! NOW, OLLA, PERHAPS YOU'D BETTER TELL ME WHAT ALL THIS IS ABOUT...


WHAT? Oh... OH YES. Er... I SUPPOSE IT'S A CASE OF MASTER AND SERVANT!
AS YOU KNOW, MY RACE - THE DREILYN - ARE SHUNNED WHEREVER THEY GO. PEOPLE FEAR OUR ABILITY TO ABSORB HEAT FROM THEIR BODIES. VAMPIRES THEY CALL US.
"BUT WE ARE A BENIGN RACE - NOT THAT IT EVER DID US ANY GOOD. POOR, WITH NO PLANET TO CALL OUR OWN, WE BECAME THE GYPSIES OF THE SPACEWAYS, ROAMING THE GALAXY IN DECREPIT SHIPS, BEGGING FOR WHAT WE NEED TO SURVIVE."
"AS FAR AS THE FEDERATION ARE CONCERNED, WE HAVE NO LEGAL STANDING. SO, WHEN MY FATHER SOLD ME INTO SLAVERY, THERE WAS NO-ONE I COULD TURN TO!"
Oh, DOCTOR, PLEASE DON'T LET SKAROUX TAKE ME BACK! HE WAS A VERY CRUEL MASTER!
DON'T WORRY, OLLA, I'LL HELP YOU...
I'M AFRAID, 'DOCTOR', THAT YOUR DECISION MAY COST YOU DEARLY!


GUARDS — TAKE HER!
OF COURSE, BUT FIRST LET ME PROPERLY WELCOME YOU ABOARD!
Oh, SORRY! AM I IN YOUR WAY? GO, OLLA — GO!
YOU STUPID LITTLE MAN! HAD YOU GIVEN UP THE GIRL WITHOUT FUSS, I MIGHT HAVE LET YOU GO FREE.
UNFORTUNATELY, I MUST NOW ADD OBSTRUCTION TO THE CHARGES ON YOUR FILE.
FETCH HER! BRING HER TO ME!
SEARCH EVERY INCH OF THIS CRATE IF NECESSARY!


YOU WILL REGRET YOUR INVOLVEMENT HERE, DOCTOR. WHAT YOU DON'T REALISE ABOUT OLLA IS THAT...
SHE IS RIGHT BEHIND YOU!
DON'T EVEN TWITCH, SKAROUX. YOU KNOW WHAT I CAN DO WITH STORED HEAT. NOW...
THROW AWAY YOUR GUN...
Unnh... WELL - WELL DONE, OLLA. THIS JUST LEAVES US WITH ONE SMALL PROBLEM...
OH, IT'S NO PROBLEM, DOCTOR. I'M JUST GOING TO FRY HIS BRAIN!
NO, OLLA - NO MATTER HOW HE TREATED YOU IN THE PAST, YOU CAN'T KILL A MAN JUST BECAUSE —
HA! IS THAT WHAT SHE TOLD YOU, DOCTOR? THAT I WAS A CRUEL MASTER? THE OLD 'POOR GIRL SOLD INTO SLAVERY' LINE? OH DEAR!
SHE WAS MY CONSORT, DOCTOR, MY WILLING CONSORT!


AT FIRST SHE TOOK CARE OF ME WELL, BUT IT WAS AN ACT. WHEN SHE WAS READY, SHE FLED TO A-LUX - WITH MOST OF MY MONEY!
I WAS ON MY WAY THERE, TO BRING HER IN FOR TRIAL, WHEN MY SHIP'S SENSORS TRACED HER LIFE SIGNS ABOARD YOUR VESSEL...
I'M AFRAID SKAROUX'S TOLD YOU THE TRUTH, DOCTOR...
NOT THAT IT'LL HELP EITHER OF YOU! PREPARE TO DIEEEEE!
WHAT-?
LEFT STABILISERS. HERE... YOUR GUN.
I'VE BEEN A FUGITIVE MYSELF, BUT I CAN'T CONDONE COLD-BLOODED MURDER. JUST... JUST SEE SHE GETS A FAIR TRIAL.
LATER...
WELL, OLD GIRL... PERI'S GONE, FROBISHER'S GONE. AND OLLA... WELL, WE'RE ON OUR OWN AGAIN...
...AND PERHAPS THAT'S JUST AS WELL.

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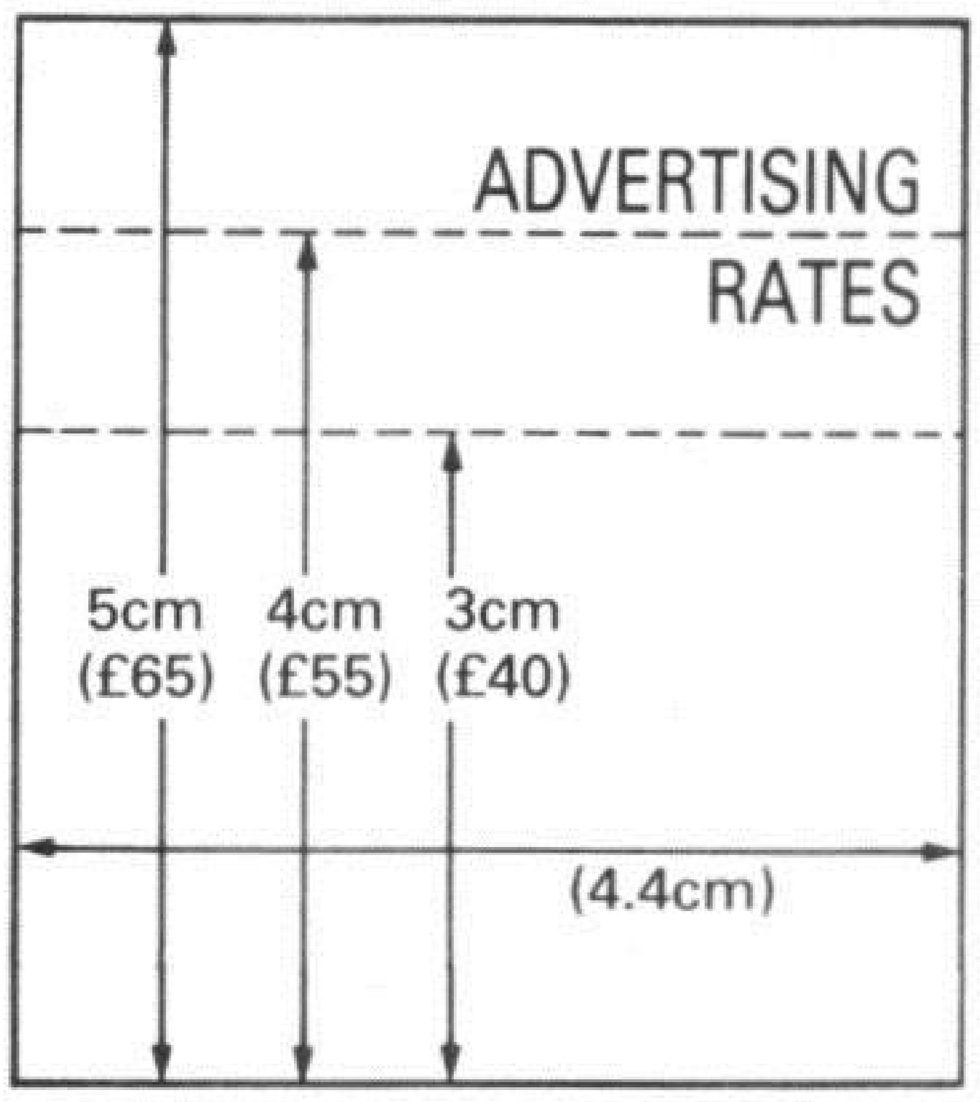

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TONY SELBY

Quite a character!

Tony Selby is an awfully nice bloke, who exudes endless charm and humour and when he talks, there's a tremendous sparkle in his eyes. Much akin to the character of Sabalom Glitz which he plays in *Doctor Who*, he possesses that wonderful cockney attitude to life, being full of laughs and optimism.

Over a great many years within his chosen profession he has played a great variety of characters, from that traditional cockney villain (everything from *The Sweeney* to *C.A.T.S. Eyes*) to a rather alcoholic monk in *The Monastery Is Falling Down*, via a singing/dancing Toad of Toad Hall in, of all things *3-2-1!* On top of that there's been *Department S, Warship, Casualty and Special Branch*.

The two things he has been most remembered for were ironically, as the companion Sam in ITV's early Seventies' answer to *Doctor Who*, *Ace of Wands* and most importantly as the often less-than-pleasant Corporal Marsh in one of ITV's most popular sitcoms ever, *Get Some In!*, which he played in for five years.

Last season, he portrayed Glitz for the first time, in the Robert Holmes' *Trial of a Time Lord* opener *The Mysterious Planet* and then rounded off the season teamed up with the Master in *The Ultimate Foe*. I caught up with Tony during rehearsals for his Season 24 appearance, *Dragonfire*. Obviously, the first question had to be, why and how did he become an actor?

"I don't know really, I just sort of wanted to be an entertainer I think. I was very young; during the war (because I'm quite an old gentleman now), I lived in a block of flats in the middle of Pimlico, in London. There were lots of air raids and we were often taken out of our beds and into shelters. In those shelters, there was this terrific community feeling and there was also this big piano/accordian thingy. People would gather round and sing dirty songs about Hitler and so I grew up with all this music and laughter going on, in spite of these air raids.

"Then there was the London Cab Drivers' Sports Club – my father was a cabbie – and they had lots of dances and things to raise money. They used to put on their own cabarets, and I started doing those with other kids, so it all started like that.

"I then went to the Italia Conti Stage School (like Bonnie Langford) when I was ten and I did musical comedy, drama and singing. I really wanted to concentrate on musicals, but in those days of the late Forties, early Fifties, the only way to make money was by acting and I had to get money to pay for classes. By the time I was twelve, which was the official age you could 'work', I had my first big part as Curly, one of the lost boys in *Peter Pan*, with Margaret Lockwood and Stanley Holloway.

"I left Conti in Fifty-four and I was then out in the world of small-time acting. You can't call acting 'big time' in this country, unless you become Michael Caine or Bob Hoskins. Even if you are well established as an actor in England you might get a degree of fame, but you don't get the big money like in Hollywood. If I'd had an equivalent amount of work in America to that which I've done here – some of it very successful – well, I might not have had enough to retire, but I wouldn't have to do practically every single job that I'm offered.

"Sometimes I get enough work in a run to be choosey and I can be selective, but not very! For instance, when I came to the end of *Get Some In!*, I had a bad time for about eighteen months, because I refused to carry on playing corporals and sergeants and the like. In fact anything connected with uniforms – I just said no.

"You see, it's a very easy option for casting people in this country, because they're so unimaginative. They see you as a uniformed corporal, shouting a lot and that's all they think of you as. So I had to start all over again, although I could have made a career out of Light Entertainment shows parodying Marsh regularly, but I was determined to avoid that. If you want to change direction and get interesting work, you have to take the risk of unemployment and do badly for while.

"Glitz is a smashing character and I love him and I'm flattered by the fans being so appreciative towards him, because *Doctor Who* has been going for so many years and has tremendous commitment from fans, so I'm flattered to read in letters I've received that they also love Glitz. It's fun to be able, therefore, to come and go in a series, rather than, unless you're playing the Doctor, doing one long run which is really getting yourself lumbered.

"It was probably a little of that cockney typecasting, however, that made them think of me as Glitz, but how I got it was, for me, unusual. I've never been approached before in a social situation to do with work. I was at a friend's birthday party and I met John Nathan-Turner and he said to my wife: 'Does Tony put weight on easily?' and she said: 'Oh yeah, it takes him four months to lose a stone and four days to put it back on.'

"Later, he talked to me about it and said he'd got this character which he'd have liked to be a bit heavier than I was then, because Glitz is basically lazy and has a 'go-fer', Dibber, who does all the hard work for him. I thought it was a bit like an intergalactic Arthur Daley and we talked away the night about him.

"I don't know whether John already had me in mind, or whether it was meeting me at that party, but it went on from there. I must say I was quite flattered to be asked back, because I didn't expect it. I'd only done a couple of rehearsals and two days' location recording when JNT came down to the location, watched a playback of what we'd done and said that he liked Glitz very much and would I come back and play him in the last two episodes? I said it would mean a four-month gap in which I might not be able to find other work and that I'd think about it, but quite soon after I said yes.

"I'm very glad I did, because there was a very nice reaction to the character. Then about three months before *Dragonfire* started up, I had a phonecall from Chris Clough, the director again, and he asked me to come back as Glitz, because they'd got a nice story for him. I held them off for a while, because again there were financial things to consider. If I said yes, I couldn't do anything else while I waited, but then I said yes again. Of course, had it been *Glitz: The Motion Picture*, I'd probably have said yes quicker – the BBC as you know, don't exactly pay top whack, but I said yes and here I am again, in an absolutely smashing story."

How would Tony describe Sabalom Glitz? Did he like him? Was Glitz the sort of chap Tony would take to tea with Grandma?

"Oh yes! He's got great charm – but I'd keep my eye on the valuables! He's a rascal and I wouldn't trust him as far as I could throw him but I think he might, probably accidentally, help you out of a jam, because basically he's got a great love of life and to be like that you've got to enjoy being with other people. He's not averse to evil, he doesn't worry about losing people if they weren't doing him any favours, or the price was right, but then if he really got on with a great friend, I think he'd be loyal. I don't know what happened to Dibber, though – he must have got mislaid on some venture or other!"

Having worked with both Colin Baker and Sylvester McCoy's Doctors, had he noticed any similarities between the actors?

"Funnily enough, they are fairly similar. Both jolly people and although physically very different, they have similar senses of humour when rehearsing. I think that's the main thing needed when doing a long series – to have lots of fun and create a terrific atmosphere – a lot of the enjoyment comes all down the line, from JNT, through Chris Clough and then if the leading actor enjoys it, work can't go wrong.

"And sure, I'd love to do another one – as I said, I wouldn't want to do more than a couple of episodes in a season but I think if you're the sort of character that can just pop up anywhere once in a while, you're safe. And after all, who can resist *Doctor Who* anyway, it's all such fun!"

Gary Russell ◆

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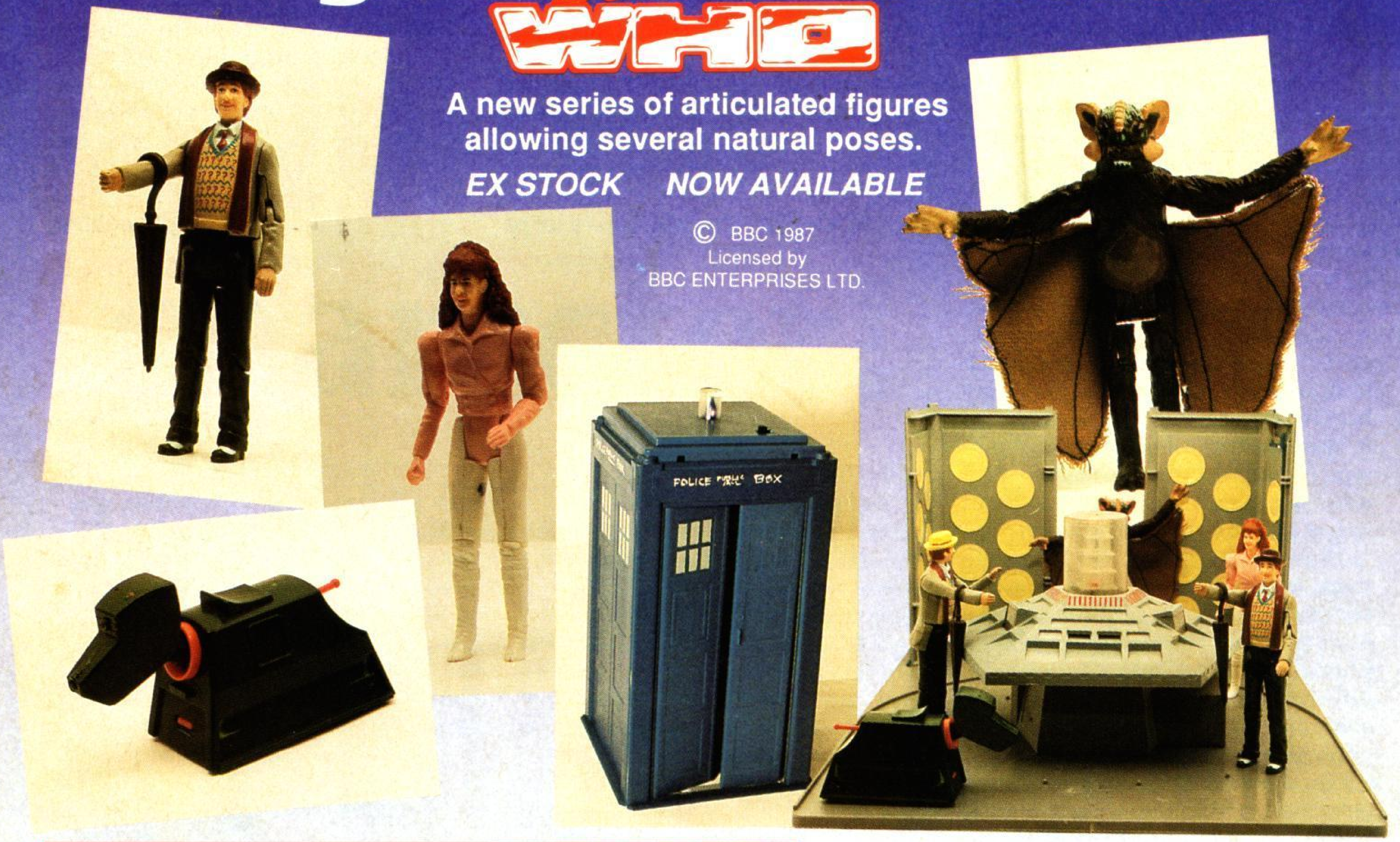

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